

THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 9, NEW YORK

OFFICE OF THE DIRECTOR

April 1, 1946

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your offer on Zorach's sculpture. I regret that the state of our finances does not permit us to consider the piece at this time. I shall be happy at a future date to look at the sculpture in Zorach's studio.

I will surely not forget to return the Wesley Lea in time for his exhibition, April 13.

Very sincerely yours,

*Andrew C. Ritchie*

Andrew C. Ritchie  
Director

ACR:eb

# SCHWARZKOPF & LUKACH, INC.

292 MADISON AVENUE, N. Y. 17, N. Y. - MURRAY HILL 8-2787

IRVING M. SCHWARZKOPF  
ARTHUR S. LUKACH

BUILDING  
CONSTRUCTION

April 1, 1946

Mrs. Edith Halpert  
The Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Enclosed are three copies of my estimate of the additional work. This includes the additional items discussed previously, such as the heating system, lowering the cellar passage, etc. I have not included the \$700.00 for work on the front which may be a debatable point. I have allowed the sum of \$1000.00 for miscellaneous changes and \$500.00 for additional electric work. There is, of course, no definite way of arriving at these figures and they may be somewhat low.

I have not included any work in the old galleries or any allowance for moving furniture from one building to the other; moving your furnishings, etc. in 32 - which you can judge much better than I can.

I hope through some act of magic you can get the Certificate of Occupancy, in which case our worries will be over.

Best regards,

  
Irving M. Schwarzkopf

IMS/MR

Encs.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

copy

JAY THORPE

Fifty-Seventh Street West, New York

Executive Offices

April 1, 1946

Mr. James Johnson Sweeney, Director  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Mr. Sweeney:

Immediately upon receipt of your letter dated March 30th I had a talk with our Display Manager and inquired as to how we happened to have screens in some of our windows - motifs of which were taken from paintings by Stuart Davis. His explanation is as follows:

We buy window coverings in various places which is the house known as J. J. S. Lauer or so which means. That several weeks ago when I was in New York for last week's windows he was shown by one of the staff a book containing reproductions or illustrations of paintings and Lauer told me that they would make for us window screens of similar type. Our Display Manager stated that he never gave a thought as to inquiring of Lauer whether or not they had the right to do this and he realized now that he should have exercised this precaution, however, because and I feel that this decorator should not have offered to do these screens for us unless they had a perfect right to do them.

We greatly regret this happening, for it is a basic principle of this business to protect and encourage the rights of artists whether they be in the field of paint or fabric. I thank you for calling the matter to my personal attention.

Cordially,

/s/

H. A. Lantry



# WALKER ART CENTER

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April 1, 1946

Mrs. Edith Halpert, Director  
The Downtown Gallery  
43 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We have been asked by the Inter-American Office and the National Gallery of Art to assemble and construct an exhibition and write an accompanying illustrated monograph on American Watercolor Painting from 1870 to 1946 for circulation through Latin America. As you may know the Inter-American Office operates the Department of State's program of art exchange with Latin America. The monograph is to be in three languages.

In order to illustrate the earlier work in the monograph (it will only be mentioned in a caption of the exhibition) we would like very much to reproduce your

Mitchell - The Plot

Will you send us a note giving this permission? Thank you for helping in making this monograph a success.

Sincerely,

William B. Lein

Mrs. Malcolm E. Lein  
Associate Curator

MBL:hk



April 2, 1946

Mr. Peyton Boswell  
The Art Digest  
116 East 59 Street  
New York 22

Dear Mr. Boswell:

As you know, the Wesley Lea show (his first one-man exhibition) opens on April 16th. The paintings are here, ready for review. However, some time before the show opens we have to send them to the framers for forty-eight hours to have more work done on the frames. We will arrange this for your convenience if you will let us know a day or so in advance of when you will send someone to review the show.

Sincerely yours,

Charles Alan  
Associate Director

# ARTEXT PRINTS, INC.

(THE ART EXTENSION PRESS)

PUBLISHERS AND IMPORTERS OF FINE ART REPRODUCTIONS

Westport, Connecticut

FRANCIS H. ROBERTSON  
PRESIDENT

April 2, 1946

ADVISORY BOARD

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ART DIRECTOR BALTIMORE SCHOOLS

Down Town Gallery  
43 East 51st Street  
New York, New York

Attention: Miss Halpert

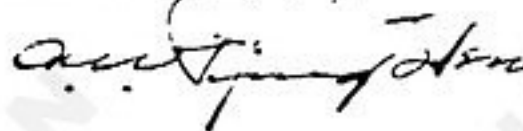
Dear Miss Halpert:

Your letter addressed to Mr. Robertson is received while he is away on a business trip. A copy of your letter has already been mailed to him.

The sample prints you sent us just arrived and we are forwarding these to Mr. Robertson. He is expected back East the latter part of this month and at that time will get in touch with you.

Yours very truly,

ARTEXT PRINTS, INC.



AWP:dws

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MRS MILTON LOWENTHAL

1150 PARK AVENUE

NEW YORK CITY

April 2, '46

Dear Edith,

904. ✓

This will square us to date.  
500 was still due on the Laurences.  
\$404 was due on the Landscape  
by Davis (Is there a photo of this?)  
The Kuniyoshi Baby and the Davis  
Credit balance me another off.  
Will be in as soon as the Davises  
return from Baltimore to make a  
definite decision on the 1912 Davis  
in relation to what other early ones  
are available. Hope you don't mind  
holding it these few extra days.

Cordially,  
Edith.



Chelsea 2-5939

C O P Y

CREATIVE  
DISPLAY

JAMES LLUR & CO.

50 Eighth Avenue, New York 14, N.Y.

April 2, 1946:

Mr. James Johnson Sweeney  
Museum of Modern Art  
11 West 53d Street  
New York 19, N.Y.

My dear Mr. Sweeney:

Yesterday we learned, to our great surprise, that in a letter by Miss Sarah Kowmeyer the Museum of Modern Art had complained to Jay Thorpe, Inc., 24 West 57th Street, about a window display we made for them a week or so ago, designed and created by our Mr. James Leuer. Miss Kowmeyer complains because the display was done after the manner of some paintings by Mr. Stuart Davis; and she says he and, I believe, Mrs. Harry Payne Whitney are likewise incensed. We understand that there is no suggestion that our work was not done well and artistically; but, since we consider the complaint to be perhaps ill-advised and inimical to the true interests of art, we think we ought not to let it go unanswered.

We understand the complaint was not on legalistic grounds; so on that score we say only that the paintings which inspired Mr. Leuer's creations were seen by him in popular magazines, as well as in the Museum, and hence they are, as we lawyers say, "in the public domain"; that no picture was actually copied; that our media (plaster, fabric, and wire) differed essentially from the oil and canvas of Mr. Davis' paintings; and that consequently we feel sure no right has been violated.

We feel equally sure that neither good taste nor propriety was violated. And we submit for your consideration, in a spirit of pleasant controversy, the following views and authorities that support us.

An avalanche of books, reports, surveys, and articles, including Art In Progress (published by the Museum in 1944) evidence what Mr. Thomas Munro, Curator of the Cleveland Museum of Art (Art In American Life and Education, 40th Yearbook of the National Society for the Study of Education, 1940), -- what he speaks of (p. 17) as the modern "eagerness to make art function in the lives of common men," the policy, endorsed by his committee, "of according more recognition to the useful, everyday manifestations of art, and of avoiding the narrow, genteel snobishness of the 'fine art' tradition in the past" (ib. p. 17), -- "the broader view of art," whereby it is "commonly taken to include at least certain finer examples of industrial, commercial, and other practical arts." (ib. p. 10)

IDEAS . PAPIER MACHE . PLASTER ART . WIRE SCULPTURE . DECORATIONS

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prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Sweeney, p. 2:

These universal trends of modern thought, these accepted modern doctrines, we may say, have lately and frequently been applied in our particular field of art, the field of window display, and in just the same manner as that in which we used Mr. Davis' ideas. This is proved by Modern Art In Display, an article in the December 1945 Display World magazine, by Mr. Franz Gobbi, lately Display Manager of DePinna's and now owner of Laria Studios. Mr. Gobbi there says that "modern art has influenced one display director after another, slowly but steadily, until today almost every large store in New York has used modern art in display in one form or another." And Mr. Gobbi further says:

"Gene Moore of Atlanta, Albert Panchenot of Indian Wells, and Joe Martin, formerly with Sachs, are three displaymen of impeccable taste. They are surrounded by neuroticists like Eugene Bernan and David Phillips. Each has achieved wonderful success in creating the sculpture in destruction. Imitation of these artists, using in their work a mixture of plaster, crumbling columns and concrete walls, is one of the more, sensitive coloring.

[illegible]

"Through the past few years, the influence of Broque, Gorman and Ilce. A recent set of windows was influenced by Pierre, a modern painter whose work lends itself well to display. His unusual form and abstract design, combined with a light and expected color combinations are a perfect foil for summer dresses and accessories."

These were some of the thoughts and authorities Mr. Leuer had in mind when he designed the Jay Shorn windows the Museum complains about. It therefore, as we said, greatly surprised us to learn that the Museum and Mr. Davis (and perhaps Mrs. Whitney, should even countenance an effort to discourage the extension of the influence of Mr. Davis and other great modern painters into the very artistic field of fine window







Most pictures are the copyings of nature  
or (in so-called abstract work) they are the  
copying of mind feelings.

If you copy a seen object or a mind ob-  
ject it is -- wrong --

Any object seen in nature or any object  
seen in the mind must be recreated to live  
with and one the surface its to exist with  
and on to be -- right --

These drawings are made in the effort to  
put down the different Street & City movements  
as I feel them in such a way that what appears  
on the paper shall have a life of its own akin  
to the movements felt ---

There never was or never will be a non-ob-  
jective art.

JOHN MARIN

Spring - 1946

---

AN AMERICAN WAY

509 Madison Avenue

OBERLIN COLLEGE  
OBERLIN, OHIO  
THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CLARENCE WARD, Director

MRS. HAZEL B. KING, Curator

MISS ELLEN JOHNSON, Librarian

April 2, 1946

Edith G. Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

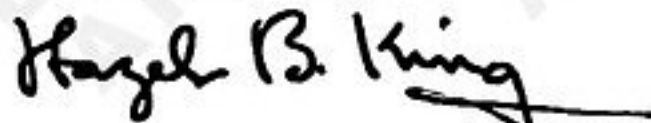
I have just returned from my trip and it has been so successful that Mr. Ward wants us to have a bulletin on the exhibition. This looks like an impossible task as the printer needs to have the copy on April 10. I am very eager to have your material included.

Could you let me have the history and description, including dimensions and medium, etc., for the things which you can let us have? Also photographs of the most important objects as I would like to have at least one reproduced in the catalog.

I am terribly sorry that we cannot have the beautiful figurehead of the lady in flowing drapery and the very beautiful weathervane which you have exhibited in the gallery, but I will count on the Washington on Horseback surely. I am sorry to have to make this hurried request, but you probably understand how printers are these days.

With thanks for all your helpfulness I am,

Sincerely yours,



Mrs. Hazel B. King, Curator

P. S. Do you by any chance have cuts of any of these things? It would be of great assistance to us as they take so much time and I wanted to have some of your things illustrated.

HEK:lsr



The artist's name and address should be given in full, including the name of the city, state, and country. The artist's name should be given in full, including the name of the city, state, and country. The artist's name should be given in full, including the name of the city, state, and country.

April 2, 1946  
 Mr. Burton G. Tremaine, Jr.  
 THE MILLER COMPANY  
 Meriden, Connecticut

Dear Mr. Tremaine:

You are probably curious about the delay in sending you the proposed MILLER COMPANY - DOWNTOWN GALLERY agreement, particularly since we had amicably arrived at specific terms during our conference two weeks ago. For the gallery to sponsor a "commercial" collection is a matter of serious consequence and requires careful analysis. You can readily understand this, as the same consideration applies to The Miller Company as well. So it seems advisable to write frankly on the pro's and con's that occurred to us during the interval. Attached to this letter is the business arrangement suggested for the actual agreement.

As you can easily compute, there is not a great deal of financial profit in the plan to warrant the laborious details in the work involved for us. To put it in plain figures, for our services we would receive approximately \$2000 gross per year, over the period of the contract. This amount is calculated on the regular commission on The Downtown Gallery art to be represented, plus the 10% cost - plus arrangement on purchases elsewhere. Why then are we interested? Solely because we see in this a challenge and an opportunity of further enhancing our reputation. Unless we are firmly convinced that the collection, from our point of view, will be the most important progressive collection, accepted as a standard of creative art, we cannot afford the risk of our reputation of twenty years standing with the artists, museums, collectors, public and the press.

You know, of course, that a number of corporations have assembled collections of contemporary art -- The International Business Machines Corporation, Encyclopaedia Britannica, Upjohn, Pepsi-Cola, Abbott Laboratories, and others, expending huge sums with varying results. Consequently, the act of just assembling a collection for a business organization has minor news value today. This

They have the same old story to tell. They have the same old story to tell. They have the same old story to tell.



This angle may also be applied to the character of The Miller Company's collection as it now stands. It is similar in content to the Katherine Dreier collection (completed about 1916) and the Gallatin collection (completed about 1925), both of which have been well publicized and exhibited.

Therefore, in order to give the Miller Company collection the importance and the excitement it must have to function for the company, through exhibitions in locations where architects who might employ The Miller Company products would see it, and in order to create interest in newspapers, "class publications, art and architectural publications, etc., we would make the following suggestions concerning the collection:

1. The collection should include the varied schools of contemporary art. The keynote of the collection should be the word "PROGRESSIVE". However, since The Miller Company's advertising is aimed primarily at architects, the emphasis in the choice of subject matter in the paintings should be on "new spatial concepts". The collection should be inclusive of all styles of creative painting because the idea of "freedom of expression" should be underscored. That is, the architect, as well as the painter of today, can express and carry out his conception in any style he wishes. And most important of all, the collection should not be restricted to one type of painting because it will follow in the client's mind that The Miller Company lighting is restricted to one type of architecture.

2. The aim of the collection should be to include all the most creative and progressive in contemporary art, not merely reflecting a personal taste. Just as the sources of much contemporary American architecture are European, European paintings will be used in the collection as source and background material. However, as The Miller Company presents the most progressive in contemporary American lighting, the collection should be predominantly American. This angle will become more valuable as foreign markets open up, when, at the same time, it should be possible to tour the collection through foreign countries.

3. In general, the collection should be composed of three sections: European and American background material, examples of well-established contemporary artists; and paintings by experimental, young, little-known artists. As The Miller Company is constantly experimenting and developing lighting, the collection should not be static, but each year should include the outstanding experiments by established artists, and the work of the most promising new men.

In conclusion, you must be convinced that our interests in this collection are mutual, that the collection can function to advantage only if the paintings truly represent the best cross-section of progressive, creative expression of our time.

Sincerely yours

EGH1a



THE BUFFALO FINE ARTS ACADEMY  
**ALBRIGHT ART GALLERY**  
BUFFALO, 9, NEW YORK

OFFICE OF THE DIRECTOR

April 3, 1946

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

In making up the price list for our exhibition, 80 New Paintings, we find that we do not have the price of Ralston Crawford's Aircraft Plant. Would you be good enough to send it to us at your earliest convenience so that we may include it on our list.

Thanking you for your cooperation,

Sincerely yours,

*Elizabeth W. Russell*  
Secretary to Dr. Ritchie

(b)



HEADQUARTERS  
MILITARY DISTRICT OF WASHINGTON  
WASHINGTON 25, D. C.

3 April 1946

Downtown Galleries,  
53 East 51st Street,  
New York, N.Y.

Dear Sir:

On 15 January 1946 we sent to you six (6) pictures belonging to Jack Levine which were not accepted by the War Department Art Committee for permanent retention by the War Department. In our letter to you we inclosed a receipt for you to sign and return to us. To date we have not received this receipt. Would you be so kind as to check your records and see if this receipt has been returned? If not, will you please sign it and return it to this office so our records may be kept straight?

Sincerely yours,



EDWIN L.M. TAGGART,  
Captain, A. G. D.,  
Chief, Historical Properties Section.

# THE MUSEUM OF MODERN ART

NEW YORK 19

DEPARTMENT OF PAINTING AND SCULPTURE  
JAMES JOHNSON SWEENEY, DIRECTOR  
DOROTHY C. MILLER, CURATOR

11 WEST 53rd STREET  
TELEPHONE CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

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April 3, 1946

Dear Mrs. Halpert,

I am enclosing Mr. Hatry's  
reply to my letter with regard to the  
Jay Thorpe windows.

With all kind regards,

Sincerely,



Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Encl.

JJS:ja

WILLIAM ROCKHILL NELSON GALLERY OF ART  
(The William Rockhill Nelson Trust)  
ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MISSOURI  
Cable Address: Neltrust

April 3, 1946

Mrs. Edith Gregor Halpert, Director  
32 East 51st Street  
New York City, 22

Dear Mrs. Halpert:-

I called Miss Sullivan  
upon receipt of your letter of March  
22nd regarding the still pending claim  
on damages to the Davis paintings.

It seems there have been  
changes in personnel in the claims and  
loss department and your file had been  
pigeonholed awaiting further correspondence  
on the final cost. Also, she told me  
that when their representative called to  
inspect the damage, the paintings were  
out on exhibition and he could not see them  
and was awaiting your advise when he could.  
At any rate, she told me they would write  
you the status of the claim immediately  
and I trust you have heard from them by  
now.

Sincerely,

*William Rockhill Nelson*  
Secretary to the Director

t



April 4, 1946

Dear Mr. Heatherly,

In your letter of April 2nd I believe you refer to a letter which I, not Miss Sarah Himmeyer, wrote to Mr. Matry, president of Jay Thorpe, with regard to the window display based on paintings by Mr. Stuart Davis.

Possibly, you did not read the actual letter. From the contents of yours it is evident you did not understand my point. I did not state that any picture was actually copied, but I did state that the work of a creative artist was adapted for commercial purposes without permission. And in the interests of the creative artist I deplore such unauthorized use of his work.

It is perfectly true and equally regrettable that in this country the creative artist is not legally protected against exploitation. I did not contend that an illegal use of Mr. Davis' work was made. I merely stated that a house of the standing of Jay Thorpe should not condone the employment of such material without the artist's permission, and Mr. Matry has agreed completely with me on this point.

Very sincerely yours,

Mr. Gerald Heatherly  
James Leuer & Co.  
50 Fifth Avenue  
New York 14, N.Y.

# COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE.  
RICHMOND 20

April 4, 1946

Mrs. Edith G. Halpert  
Downtown Galleries  
43 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Unfortunately I was unable to visit your Gallery on my recent trip to New York. As you know from Mr. Colt's letter of March 21st I was interested in selecting some water colors for our next season's traveling exhibition of American Water Colors.

We do not assemble this exhibition until the first of July, but I wonder whether in the meantime you would be good enough to let us know whether your Gallery would be able to lend us 5 or 6 medium size paintings by American artists for a period of a year.

We have enjoyed so much having the ones you sent last fall and do hope that you can cooperate with us again. If you are willing, I shall send you a more specific request late in May.

Sincerely yours,

*Priscilla Crum*  
Priscilla Crum  
Assistant in Education

PC:ag

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impaired and even of latent vision at its best. It is  
stretched and held out to the viewer as a piece of  
art and it is not to be taken as a piece of art.  
It is a piece of art and it is not to be taken as a piece of art.  
April 6, 1946

Mr. Albert Lewin  
Loew-Lewin, Inc.,  
Enterprise Studios  
5255 Clinton Street  
Hollywood, California

Dear Mr. Lewin:

For the month of May we have planned an exhibition of  
real importance in the art world today. Six of the painters  
associated with this gallery were in the service for a  
period of three years or more and were discharged within  
the past six months. They are, as you will note from the  
list, among the outstanding younger artist in America:

Relston Crawford  
O. Louis Guglielmi  
Jacob Lawrence  
Jack Levine  
Edmund Lewandowski  
Mitchell Siporin

This exhibition, to be called, "Out of Uniform" will re-  
present these painters in their newest manner and the  
pictures thus far delivered indicate the extra-ordinary  
progress and incorporates challenging ideas in relation  
to the future in American art. There has naturally been  
considerable curiosity about what effect the three years  
lapse of painting time had on these artists and the results  
are more than gratifying.

The reason I am writing to you at this time is a hope on  
our part that you will let us have for this exhibition  
Guglielmi's "Temptation of St. Anthony". He has devoted  
most of his post war time to this picture and will have  
nothing else completed for the show. I saw the painting  
before it was delivered to Budworth and feel that it would  
be a most important representation for him. We need the  
painting for a period of one month from the first of May.  
We could include publicity for the Loew-Lewin Corporation  
and would be very happy to work with your promotion depart-  
ment in this connection if you so desire.

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We feel that it is really vital to have the Guglielmi as he is unquestionably one of the leading painters today and it would be unfortunate to omit him from this important exhibition which is awaited with great interest.

Wont you please let me know your decision at your earliest convenience as our catalogue is now in preparation.

Sincerely yours

EGHla



# THE MUSEUM OF MODERN ART

NEW YORK 19

DEPARTMENT OF PAINTING AND SCULPTURE  
JAMES JOHNSON SWEENEY, DIRECTOR  
DOROTHY C. MILLER, CURATOR

11 WEST 53rd STREET  
TELEPHONE CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

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April 6, 1946

Dear Mrs. Halpert,

I am enclosing the latest  
letters in connection with the  
"affaire Jay Thorpe".

With all kind regards,

Sincerely,



Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Encls.

JJS:ja

April 5, 1946

Mrs. Hazel B. King, Curator  
The Dudley Peter Allen Memorial Art Museum  
Oberlin College  
Oberlin, Ohio

Dear Mrs. King:

Under separate cover I am sending you photographs of some of the objects you selected for your exhibition. I am also enclosing the data you requested for your catalogue.

The figurehead of Columbia has been loaned to the Newark Museum and for this reason it is not available at the present. Furthermore, as I pointed out to you, it is so fragile that we hesitate to ship it to and from Oberlin. Perhaps some day you can raise sufficient funds to buy it so that the shipment will be only one way. Then it will be worth taking the risk.

It was so good to see you and I enjoyed your visit very much.

Sincerely yours

EGH1a

*W. H. H. H.*



**PARKE-BERNET GALLERIES · INC**

**30 EAST 57 STREET · NEW YORK**

*Madison Avenue Block 56th - 57th Street*

**PUBLIC SALES AND APPRAISALS  
ART AND LITERARY PROPERTY**

**DISTRICT 22**

**TELEPHONE PLAZA 3-7573  
CABLE ADDRESS: PARKGAL**

**April 6, 1946**

The Downtown Gallery  
43 East 51 Street  
New York City

Dear Sirs:

Enclosed is a list of paintings belonging to Mrs. Saklatwalla which are coming up for sale. Would you be kind enough to let us know which ones were purchased from you, in order to complete the information that we have from our lists.

Thanking you in anticipation,

Yours very truly,

*Maxine Harrison*  
*per M. J.*

---

M. Harrison

MH:mj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 5, 1946

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York, N.Y.

*9 photos sent*

Dear Edith:

You looked strong to me the other day, as though you could handle a request for more Shahn photographs without batting an eye. These are ones I need badly and will be very much obliged if you can send, with dimensions on the backs of the photos.

- C-4639-1-Sunday Morning, 1938 - 24x16
- 2 Sunday Football, 1938
- \*Genite-Obstetric Clinic, 1940 (wrong title but shows women in clinic)
- C-4639-5 Contemporary American Photography, 1940 PHOTOGRAPHY WINDOW - 1939-31x22 1/2
- \*The Boy, 1942 - 20x28
- C-4703-1-Peter and the Wolf, 1943 - 10x6 1/2
- C-4544-3 India, 1943 - 36x20
- \*Four Piece Orchestra, 1944 - 24x18
- C-4654-3 The Red Stairway, 1944 - 24x18
- \*Italian Landscape, 1944 - 28x36
- C-4639-4 Italian Landscape, No. 2 - 17 1/4 x 30 1/2 x 2 1/2
- \*Cherubs and Children, 1944-45
- \*Ohio Magic-Realism, 1945 OHIO SKYLINE - 1945 - 10x25 3/4
- \*Reconstruction, 1945 - 39x26
- C-5312-1-Blind Accordion Player, 1945 - 39x26
- \*Remember This Wrapper, 1945 - 26x20
- \*My Friend The Photographer, 1945
- \*Morning, 1946
- \*Father and Child, 1946
- \*Factory with blue windows (the most recent picture)
- \*WORLD'S GREATEST COMICS - 1946 - 48x35

If you can supply dimensions on these, it will be very, very helpful, also the dimensions on the Mooney series pictures which you brought in the other day.

Just to add to all these requests, Ben said I might borrow Contemporary American Photography for a little while. I'd like to very much any time you can spare it, and I can come in for it whenever convenient.

Best, and I do thank you,

\*THE CLINIC - 1944 26x16 1/2

Sincerely,

*Jim*  
James Soby

April 6, 1946

Mrs. Burton G. Tremaine, Jr.,  
99 Center Street  
Meriden, Connecticut

Dear Mrs. Tremaine:

Confirming our conversation regarding Jacob Lawrence, the proposed arrangement follows:

Lawrence will make a survey of the factory and submit several rough sketches for your approval. After consulting with you, he will produce twelve (12) ink drawings according to size and material specifications for the total sum of \$1200, giving you complete right to the drawings and reproductions for your catalogue, publicity, etc. Naturally his expenses will have to be underwritten by The Miller Company.

We can arrange to meet with him here at your convenience.

Just as soon as the committee on copy-rights and reproductions send us a booklet, this will be forwarded to you so that you can be familiar with the five contract forms to be used uniformly by artists and dealers.

Sincerely yours

EGH1a



April 6, 1946

Mrs. Malcolm E. Lein  
Associate Curator  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 5, Minnesota

Dear Mrs. Lein:

Indeed you may have our permission to reproduce  
the Phoebe Mitchell watercolor "The Plot".

This is in reply to your letter of April 1st.

Sincerely yours

EGM:la

THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO, 9, NEW YORK

OFFICE OF THE DIRECTOR

April 8, 1946

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

We have shipped the Wesley Lea drawing last Saturday and I hope it will return in time for your projected exhibition. I regret to say that on more careful consideration I decided not to recommend the purchase of this drawing at this time. I think I shall look further at this artist's work before recommending an actual purchase. At any rate, recommendation or no, my Committee could not be gotten together for a meeting before next Thursday. I thought it wise not to keep the drawing so late and endanger its appearing in time for your exhibition.

Thank you very much for showing me this artist's work and I should like to see further examples in the future.

Very sincerely yours,

*Andrew C. Ritchie*  
Andrew C. Ritchie  
Director

ACR:eb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# CITY ART MUSEUM OF ST. LOUIS

*Forest Park 5*

*President: DANIEL K. CATLIN • Director: PERRY T. RATHBONE • Associate Director: CHARLES NAGEL, JR. • Secretary: MERRITT S. HITT*

April 8, 1946

Mr. Ben Shahn  
Jersey Homesteads  
Hightstown, New Jersey

Dear Mr. Shahn:

Allow me to express the sincere gratitude of our Board for your very generous gift of the two preparatory sketches for your splendid picture, "The Red Stairway". At our Board meeting April 4, I showed your sketches to our trustees and they, of course, voted to accept them unanimously. As you may know, your painting is now on loan to the Institute of Modern Art in Boston. To the thanks of the Board, I would like to add my own for your generous thought of the Museum.

Sincerely yours,



Perry T. Rathbone  
Director

PTR:jp

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LOEW-LEWIN, INC.

April 8, 1946.

GENERAL SERVICE STUDIOS  
1040 NORTH LAS PALMAS  
HOLLYWOOD 38, CALIFORNIA  
GRANITE 3111

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York.

Dear Miss Halpert:

I wish you all success with your extremely interesting exhibition, "Out of Uniform."

We ourselves plan some quite important exhibitions of the paintings submitted for "Bel Ami", including, of course, Louis Guglielmi's, which is in our opinion a wonderful painting. It is possible that a prior showing of the painting might take the edge off our planned exhibitions. If this is true, to do so would not be advisable either for Mr. Guglielmi or for us. A similar request has already been denied another artist and we hesitate to be placed in the position of discriminating. Nevertheless, I am taking the question up with our publicity people in New York and will let you know what their advice is.

Mr. Loew joins me in sending our very best wishes.

Sincerely yours,

*Albert Lewin*

OBERLIN COLLEGE  
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CLARENCE WARD, Director

MRS. HAZEL B. KING, Curator

MISS ELLEN JOHNSON, Librarian

April 8, 1946

Dear Mrs. Halpert:

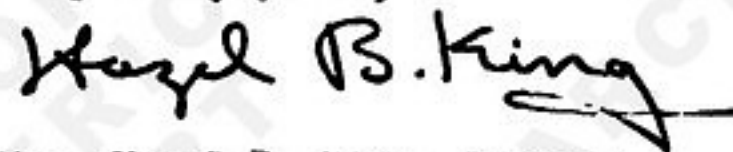
It is difficult for me to write this letter, especially after all your kindness. The committee does not feel that any of the items I selected would be considered for purchase, in which case I do not think it wise or fair to you to have them sent on.

We naturally could not assure purchase of the Columbia as all purchases have to be approved by the committee.

I deeply regret having made you so much trouble and hope that I can be more successful another time. I am returning the photographs under separate cover. If you were put to extra expense on my account, please let me know.

Mrs. Edith Halpert  
The Downtown Gallery  
43 East 51st Street  
New York 22, N. Y.

Very truly yours,



Mrs. Hazel B. King, Curator

HBK:lsr

April 8, 1946

Mrs. Beatrice von Keller  
Head of Art Department  
Randolph-Macon Women's College  
Lynchburg, Virginia

Dear Mrs. von Keller:

Since it has always been a pleasure to work with you, we shall be very glad to let you have the two paintings mentioned in your letter. I am now writing to Mr. Colt suggesting that the pictures be forwarded to you when the exhibition closes in Richmond. Meanwhile a consignment slip is enclosed so that you have all the records.

Sincerely yours

EGH1a



April 8, 1946

Mrs. Samuel Rosenberg  
340 Coltart Avenue  
Pittsburgh 13, Pennsylvania

Dear Mrs. Rosenberg:

It was very good of you to write regarding Jacob Lawrence. I am sure that he will appreciate your sentiments and I think it is most considerate of you to actually express your enthusiasm.

When you are in New York do come in and pay us a visit.

Sincerely yours

EGH1a

April 8, 1946

Mr. Thomas C. Colt, Jr., Director  
The Virginia Museum of Fine Arts  
Boulevard and Grove Avenue  
Richmond, Virginia

Dear Mr. Colt:

Mrs. von Keller asked for the loan of the  
Kuniyoshi "Rotting on the Shore" and Ben  
Shahn's "My Friend the Photographer",  
suggesting that these two pictures be  
shipped directly to Lynchburg from Richmond.

Will you be good enough to have these  
packed separately and forwarded to her  
when your exhibition closes. Thanks for  
your courtesy.

Sincerely yours

DGHla

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS  
DIRECTOR

April 9, 1946

*Tam*

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I always have a good time chinning about past, present and future with you, although I have only to cock half an eye at you to know that the future is rosy.

Anyhow, this is my understanding of the way the situation will evolve from your doors:

- |                       |   |
|-----------------------|---|
| ✓ Breinin, Raymond    | You will send SOMETHING WESTERN.  |
| X Burlin, Paul        | You will send HOMAGE TO VAUDEVILLE. <i>Interest</i>   |
| ✓ Davis, Stuart       | You will find something of his later and send me photographs. <i>What?</i>  |
| ✓ Fredenthal, David   | You will send THE WOUNDED BIRD. <i>for internal use</i>   |
| ✓ Guglielmi, O. Louis | You will send me photographs of what he paints this summer.   |
| Karfiol, Bernard      | He may finish MOZART SYMPHONY, which I saw in his studio, this summer. If not, you will send me his FRIENDS.  |
| Kuniyoshi, Yasuo      | You will send SHE WALKS ALONG RIVERS, which strikes me as a fine canvas, unless something else is available, but it's got to be pretty good to rank SHE WALKS ALONG RIVERS. |
| Levi, Julian E.       | You will send HAPPY DAYS.   |



Mrs. Halpert

-2-

April 9, 1946

Levine, Jack

✓ *W. L. Brown*  
He will have something later, and  
you are to send photographs.

Lewandowski, Edmund

You are to send photographs of *Ames. R. R. R.*  
something he paints during the summer.

Morris, George L. K.

✓ You will send NEW YEAR'S EVE, BROADWAY.

Schmidt, Katherine

She agrees to our having STRAW HAT.

✓ By the way, what is the date of the  
picture? It must be within the past  
five years, you know.

Shahn, Ben

You will get something of his later,  
and send photographs.

Sheeler, Charles

✓ You will send SLATER'S MILLS unless  
he has something else to suggest  
when I see him this summer.

Zerbe, Karl

You will send TWO FIGURES IN COSTUME.

I am enclosing the entry forms and stickers for Breinin, Burlin, Fredenthal, Karfiol, Kuniyoshi, Levi, Morris, Schmidt, Sheeler and Zerbe. Can you give me any idea when we might plan to have Budworth collect these during the summer? Although the final collection dates in New York are just after Labor Day, we prefer to get the paintings here earlier, if possible, in order to avoid last-minute congestion.

Cordially yours,

*Ames. R. R. R.*

Director

SG:D

Enc. 10 forms, stickers,  
and return envelope

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2805 P STREET, N. W.  
WASHINGTON 7, D.C.

Mrs. Halpern

Down Town Gallery, N.Y.C.

My dear Mrs. Halpern,

I don't know if you remember that when I last saw you, and showed you some recent pictures, you suggested that you might be able to tell me in April whether you could give me an exhibition in the moderately near future.

Now that April's here " I am  
wondering how this prospect is working  
out for you. Could you maybe work  
me in next March or May, 1947, that  
is, or even October or November 1947.

I shall be very happy to hear  
from you about this whenever it is con-  
venient and hope very much that  
something will work out.

W.H. Schubert, Jr. Cordially yours,  
April 10, 1946 Alice Peterson



OTTO L. SPAETH  
671 North Lake Trail  
Palm Beach, Florida

April 10, 1946

Mrs. Edith G. Halpert  
Director of the Downtown Gallery  
Dayton, Ohio

Dear Edith:

We are quite happy with the Kunishoni  
and will shortly ship it home.

We will, of course, be happy to loan  
it to the Carnegie International Exhibit and will  
await your advice as to when it should be shipped.

Will see you in June.

Sincerely,



OLS:js

SZOLD, BRANDWEN & SHUBERT  
30 BROAD STREET  
NEW YORK 4, N.Y.

April 10th, 1946

Mrs. Edith G. Halpert  
32 East 51st St.  
New York City, N.Y.

re: 32 East 51st St. Corp.

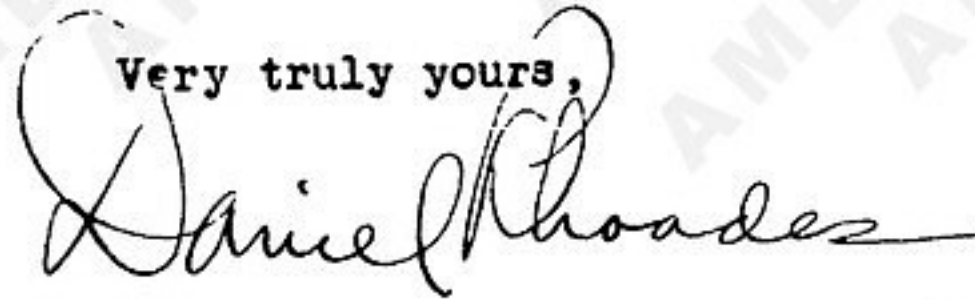
Dear Mrs. Halpert:

I return herewith letter from  
Excelsior Savings Bank with regard to their form  
which they wished you to complete and return to  
them.

I have examined carefully our  
files and find that we have not received from you  
said form.

I suggest you communicate with  
the bank and ask them to send you the form which  
I believe should be completed by the accountant  
rather than by us, inasmuch as he would have the  
necessary figures.

Very truly yours,



Encl.



# ASSOCIATED AMERICAN ARTISTS Inc.

BOARD OF GOVERNORS, Reeves Lewenthal, Chairman, Maurice J. Liederman, Vice Chairman, Peggy Bacon, Thomas Benton, George Biddle, Arnold Blanch, Aaron Bohrod, Paul Burlin, James Chapin, Nicolas Cikovsky, John Stuart Curry, Adolf Dehn, Ernest Fiene, Marion Greenwood, William Gropper, George Grosz, Joseph Hirsch, Joe Jones, Doris Lee, Luigi Lucioni, Paul Sample, Georges Schreiber, William S. Schwartz, Lawrence Beall Smith, Raphael Soyer, Frederic Taubes

711 FIFTH AVENUE, NEW YORK CITY 22

IN CHICAGO, ILLINOIS  
846 NORTH MICHIGAN AVE.

ADMINISTRATIVE OFFICES

April 11, 1946

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith,

I just want you to know that the reason I have not come in about the Sheeler photographs is that my client is planning to be in town and I think it would be much more effective to have him come down and see the paintings themselves.

I thought your Paul Burlin show was one of the most exciting one-man shows I have seen in New York this year. I felt quite wistful about it. Since the New York collectors go to all galleries, I think you will be interested to know that Edward Kook has been on the verge of buying a Burlin. I am passing on this information to you, because I think it is simpler not to get two galleries involved in it. I have such faith in Paul that at any time I can be helpful in making a sale for him I would do it.

Sincerely,

Pegeen Sullivan  
Director of the Gallery

PS/ce



INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES  
FINE ARTS DEPARTMENT

April 11, 1946

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Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The Kuniyoshi and the Zerbe are knocking them cold out here and this is an extraordinary opportunity for a midwestern university to have such an exhibition. We have had several hundred students and visitors and many of them are seeing good contemporary painting for the first time. Burton Cumming, director of the Milwaukee Art Institute, is going to lecture on this show Friday, April 26 and we plan to take it down the weekend following. I hope this will not delay your client too much and if it does, I feel we should release the pictures whenever you say so. You be the judge. If the Zerbe should have to go, I think we might be able to borrow Mrs. Pesler's "Bird Cage" but I have no idea how we could replace the magnificent Kuniyoshi.

Sincerely yours,

  
Henry R. Hope  
Chairman

jn

112 East 18 Street  
New York 3, N.Y.  
April 11 1946

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Edith :

The enclosed is a copy of a letter which I have just sent off to Mrs. Saklatwalla and I do not intend to have the matter stop there. I welcome any suggestions from you.

Faithfully



Walt Kuhn

Copy

112 East 18 Street  
New York 3, N.Y.  
April 11 1946

Dear Mrs. Saklatwalla :

Some time ago you wrote me that you might come to New York so that we could discuss some of the art matters of Dr. Saklatwalla.

Since then I was much surprised to hear that you are contemplating putting the various art items on sale here in New York. Of course I know that you have no intention of including the "Baraback Rider" in any such disposal. You remember, your husband definitely promised me in your presence that my picture would never be put on sale. I am sure that any museum would gladly accept it as an acknowledged gift from you, and as a memorial to your husband.

As far as the disposal of the balance of the collection is concerned, I hope you will give it very serious thought and if I may offer the suggestion, please do not take final steps until you and I can go into the matter very seriously.

There has been considerable evidence during the recently past season, that the present is hardly the time to put such a collection on the block. One example is the utter fiasco of the sale of the collection of a local gallery where the proceeds scarcely paid expenses.

I do hope that you are finding some adjustment after the grievous and sudden loss of Dr. Saklatwalla. I always had a very great regard for him.

I hope for an early reply.

With very best wishes

Faithfully

Walt Kuhn



# THE NEWARK MUSEUM

NEWARK 2, NEW JERSEY



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FRANKLIN CONKLIN, JR., *President*  
PAUL B. SOMMERS, *Vice-President*  
MRS. WALLACE M. SCUDDER, *Vice-President*  
MRS. JOHN R. HARDIN, JR., *Vice-President*  
ADRIAN RIKER, *Treasurer*  
BEATRICE WINNER, *Secretary and Director*  
ALICE W. KENDALL, *Asst Secretary and Asst Director*  
TELEPHONE MITCHELL 2-0011

April 12, 1946

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

My dear Mrs. Halpert:

The exhibition, "Sailing Days of the 1800's", to which you have lent the ships' figureheads is proving so popular that we would like very much to extend its closing date from May 15 to June 1. Will it be possible for you to lend the above mentioned material to us until that time?

We appreciate greatly the loan of these items which have contributed to the success of our exhibition.

Yours truly

Beatrice Winner  
Director

:AK

# OUTLINES

gallery-library-theatre

222 Craft Avenue  
Pittsburgh 13, Pa  
April 12, 1946

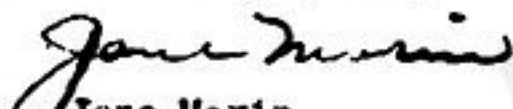
Dear Mrs. Halpert:

I returned to you on Monday the 14 watercolors, drawings and oils of Stuart Davis. They were shipped by Railway Express to Berkeley Express and Moving Co for unpacking and delivering to you. I trust they will arrive in good condition.

The show caused quite a lot of comment and a few people who were interested in owning a Stuart Davis after seeing them here I gave your address. One man who seemed quite interested and who said he was expecting to be in New York next week was Mr. Clarence Carpenter. If he comes I told him to see you. He said he was particularly interested in having a later oil. He also was interested in the work of Horace Pippin.

Let me thank you again for sending us the exhibition.

Sincerely yours,



Jane Morin  
OUTLINES

M E R L E A R M I T A G E

6.95  
75  
7.70 *ma Joss*

2820 E. Walnut Street  
Pasadena, 8, California

13 ~~XXXX~~ April 46

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Dear Edith Gregor Halpert:

Your co-operation is splendid. Shall be very happy to have the Jacob Lawrence photograph...and by all means send the Karl Zerbe ballet dancer and the William Zorach sculpture...they are mists.

Excuse this impossible typing...its Saturday afternoon and my secretary is off shopping...spring is really here in California.

Looking forward,

*Send back for photo*  
  
Merle Armitage



ATLANTA

Sunday, 14 April 46

Dear Edith,

I must admit to being the world's worst correspondent. I don't write well, dislike writing even more, & seize on the slightest excuse to postpone even those letters I want to send. A note to you has been on my must list for months, but the above reasons plus my natural procrastination (I am being gentle with myself not to say "laziness") have kept me until now.

Many of Helen's letters have been full of you and your activities. I know thru them of your new gallery & the several shows you had. You know how delighted I was to hear that things were finally going smoothly & well, after all the preliminary anguish & difficulties. But your pace for the course of opening a new gallery is high & I am sure that Helen has forgotten to write some of those unbelievable occurrences that are routine in you. Hope you remember some to tell me!

I have been happy always that you & Helen have been such good friends, but happier still that this has been true in my absence. My leaving at the time I did, when Helen needed me most, did not turn out too badly after she got on "her" feet, since she had her good friends to turn to for companionship. I appreciate everything you have done. The Art we had collected over the years thru your generosity has given her the greatest pleasure. The recent gift of a "little thing" capped the climax. The joy that painting has given her is almost unbelievable, but welcome nevertheless. I can't thank you & Jack enough. Maybe Jack would come on my free-patient list when I become a normal

doctor again. You; of course, I take for granted, unless that "doctor friend" is still a competitor. I'll throw a candy bar in, with each professional visit.

You know the black market activities of our occupation forces reaches fantastic proportions. I was reminded of that by the "candy bar" I mentioned. Absolutely anything can be traded or sold on the Japanese market: soap, toilet paper, cigarettes, food, shoes etc. Some of the boys feel they can't afford to smoke a cigarette or eat a chocolate bar, because they can get so much by selling them. The Army goes through the motions of stopping it, but the practices are so widespread & extend so high in the ranks, that it is impossible to stamp it out. Basically, its development has been related to our pegging the value of the yen too high. They pay us 15 to one dollar, while the purchasing value of the yen is closer to 80 per dollar.

I am glad that I got to Japan, once I was so close. It's been a profitable experience. The atom bomb study at Hiroshima, & my subsequent hospital work at Yokohama have been interesting & instructive. I am in for my second Army Commendation Ribbon, & besides have had a general good time. There have been many places to visit & see, & the time has not seemed too long in passing. Cherry blossom time has been beautiful, but I shall be content with the fewer cherry trees in Central Park, in the future. I have missed my family terribly, but can hope now that our period of separation is about over. Two months at the outside I should say would see us all together again.

Had planned this to be a glib, chatty letter, but I am sitting in my quarters on a dull, Sunday afternoon feeling pretty sorry for myself, & it has turned out more serious than I had intended. See you soon.  
Affectionately, Milton



# THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

April 18, 1946.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York.

Dear Mrs. Halpert:

I must apologize very humbly for having been so dilatory in thanking you for your cooperation with the Institute in its show of American Paintings which closed ten days ago. Short-handedness and a press of work have been responsible, but I want you to be sure that the Institute is very appreciative of your generosity.

Would you please sign and return the enclosed card so that we may cancel our insurance?

TNM/C

Yours very sincerely,

*Thomas M. Metcalf*  
Secretary

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April 19, 1946

Mrs. Juliana B. Force  
Whitney Museum of American Art  
10 West 8th Street  
New York, N. Y.

Dear Mrs. Force:

I cannot tell you how grateful I am to you for letting us have for our exhibition the Paul Burlin painting "Young Man Alone With His Face". As you may have heard, it was greatly admired and helped toward the great success of the exhibition.

Sincerely yours

EGHla

April 20, 1946

Vogue  
420 Lexington Avenue  
New York 18, N. Y.

Attention: Miss Cipe Pinelus

Dear Miss Pinelus:

This will confirm our conversation of April 19th. In consideration of \$150., Jacob Lawrence is proceeding with a painting in gouache. This painting will be reproduced to accompany an article on Harlem appearing in VOGUE and will be credited to the artist. It is understood that the payment of \$150. is for these specific reproduction rights only, the original painting remaining the property of the artist, to be disposed of by him.

An acknowledgement of this letter would be appreciated.

Yours very truly,

THE DOWNTOWN GALLERY

by Charles Alan  
Associate Director

Soby

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April 21, 1946

Mrs. Edith Halpett,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N.Y.

Dear Edith:

I'm certainly putting you through a Trial by Hypo, but could you send photos of the following Shahn's to Mme. Jeanne Bucher, 162 West 13th Street. She sails May 1, and it would be fine if she could take them with her. She liked the Shahn's very much. You probably know all about her, but in case you don't, she's one of the most courageous and honest and remarkable women in the Paris art world. She has a gallery there, and plans to show American pictures, and I think the French will like the Shahn photos; perhaps pictures could go over later on. The photos should be billed to me, and many, many thanks. I've quit letting people take my own photos because I never get them back.

Sunday Painting, 1938 (coll. Mrs. Shahn)  
Pretty Girl Milking a Cow (Edgar Kaufmann)  
Cherubs and Children (Whitney Museum)  
Italian Landscape, I, (Walker Art Gallery)  
Liberation (Soby)

In case you're getting depressed by all this, cheer up. I'm moving back to Connecticut June 1 for good and your photographer can go off and have his nervous breakdown.

Best,





April 22, 1946

Mr. Albert Christ-Janer, Director  
Museum of Cranbrook Academy of Arts  
Bloomfield Hills, Michigan

Dear Mr. Christ-Janer:

For some reason I was under the impression that you had made arrangements with one of the shippers to pick up the Kuniyoshi, Shahn and Davis paintings which you wanted for consideration at Cranbrook, but no one called. I am writing to check on the facts with you so that the necessary arrangements may be made immediately. Am I correct in the list you selected?

Yasuo Kuniyoshi	40 Circus Ball Rider	2000
	40 x 65	
Ben Shahn	49 World's Greatest Comics	1000
	48 x 35	
Stuart Davis	35 Arch Hotel	1600.
	39 1/2 x 28 1/2	

It was a great pleasure to meet you and hope that you will pay us frequent visits hereafter.

Sincerely yours

EGHla

April 22, 1946

Mr. Frank Seiberling, Jr.,  
710 Lincoln Avenue  
Toledo, Ohio

Dear Mr. Seiberling:

As I advised you when the Stuart Davis painting was shipped to you on approval, we had promised to lend this picture to the University of Indiana whose Mr. Hope made a personal selection a few days before.

Whether or not you decide to retain the picture for your collection, will you be good enough to have it shipped -- collect -- to

Indiana University  
Bloomington,  
Indiana  
Attention Mr. Henry Hope

Since the exhibition opens on May first, I am afraid we shall have to rush you, but I know you will understand the situation and we are grateful for your cooperation.

I am sure that when you see the Davis and the Breinin in your own home you will find that they are "musts" in your collection. It was swell seeing you. Please remember me to Mrs. Seiberling.

Sincerely yours

EGHla

April 22, 1946

J. Walter Thompson Co.  
420 Lexington Avenue  
New York 17, N. Y.

Attention: Miss Wiggins

Dear Miss Wiggins:

This will confirm our conversation of April 20th. In consideration of \$2000. Edmund Lewandowski will paint four gouache or watercolor paintings. These will be reproduced as part of four advertisements for Shell Oil. Both the original paintings and these specific reproduction rights only will become the property of the purchaser. The payment of \$2000. does not include any expenses incurred by the artist in the execution of these paintings.

An acknowledgement of this letter would be appreciated.

Very truly yours,



Suite 12 Locke Apartments  
Edmonton, Alberta, <sup>CANADA</sup>  
April 22/46

Dear Sirs:

Recently I wrote a letter to William Steig asking if it were possible for me to obtain an original gag cartoon drawing.

I received a letter from him today and he referred me to The Downtown Gallery.

If you could let me know how much it would cost for one of his gags I would be most grateful.

Yours very truly,  
John L. Williams

April 23, 1948

Miss Pegeen Sullivan, Director  
Associated American Artists, Inc.,  
711 Fifth Avenue  
New York, N. Y.

Dear Pegeen:

I think it is perfectly swell of you to express your enthusiasm for Paul Burlin as you did. It is indeed a rare occurrence in the art world, and I appreciate your letter very much.

Incidentally, this Kook man has told you, Sam Jaffe and a number of others that he was buying a Burlin, but is still keeping it a secret from us. I shall keep you posted on this.

I hope your Sheeler man will be in town soon as two of the very limited number of his paintings are about to be sent on exhibition. We shall carry out the regular arrangement of 15% commission, in the event that a sale is effected.

Sincerely yours

Eggle

BY MESSENGER

# GLAMOUR

The Condé Nast Publications Inc.  
420 Lexington Avenue, New York 17

April 23, 1946

Dear Dr. Alan:

I have your letter of April 20th, confirming the Jacob Lawrence gouache drawing. There is only one correction and that is, the picture and article will not appear in VOGUE, but in GLAMOUR, which is our Vogue for the working girl.

I am attaching a copy of our April issue in case you are not familiar with the magazine.

Sincerely,

*Cipe Pineles*

Cipe Pineles  
Art Editor

Dr. Charles Alan  
Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

CP:TT  
ATT.



April 23, 1946

Mrs. R. A. Murphy  
Murphy's Corners  
Bothell, Washington

Dear Mrs. Murphy:

The picture referred to in your letter is undoubtedly the chromo-lithograph entitled "The Old Violin" of which many copies were issued in 1898.

Can you tell me in what condition the picture is. We have paid anywhere from \$25 (for a torn copy) to \$125 for one in perfect condition and you can base your judgement accordingly.

Sincerely yours

EGH1a

Mrs. William Scher

3861 BROOKSIDE ROAD  
TOLEDO 6, OHIO

April 23, 1946.

Dear Miss Halpert;

Now that I am away from the stimulation of New York and can again think calmly I feel that I would like very much to have the Stuart Davis painting here for a short period before making a definite decision. I have discussed the matter of purchase with Mr. Scher and believe that if the painting fits in well in our home that we will buy it.

If you will send it express collect and just drop me a line the day you send it so I will know approximate arrival date I would appreciate it. While here we will take utmost care to see that it is in perfect shape in the event ~~it~~ that it is not as satisfactory as I recall.

My bank reference is the Toledo Trust Co. If you care for others please let me know. I believe a few days here will tell the tale.

Most sincerely

*Janet Scher*

185 EAST 64<sup>TH</sup> STREET  
NEW YORK 21, N. Y.

April 24, 1946.

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Mrs. Halpert:

In reply to your letter of April 23rd,  
I regret to learn that you were awaiting my  
instructions for delivery of the Lewandowski  
painting, which I would like you to send to  
me at Duck Pond Road, Locust Valley, Long  
Island.

Very truly,



H. N. Slater.

HNS/kf

P. S. On account of the delay, I am sending  
you herewith my check for \$650.00, in full  
payment of the Lewandowski painting.





THE DIRECTOR

# COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS

RICHMOND, VIRGINIA

23 April 1946

Mrs. Edith G. Halpert, Director,  
Downtown Gallery,  
32 East 51st Street,  
New York 22, N. Y.

Dear Mrs. Halpert:

In accordance with instructions from Mrs. Beatrice von Keller of Randolph Macon Woman's College, the following painting lent by you to our Fifth Biennial Exhibition of Contemporary American Paintings:

"Rotting on the Shore" by Yasuo Kuniyoshi

will be delivered to her agents on 29 April for exhibition at Randolph Macon Woman's College. Mrs. von Keller advises us that she has obtained your approval to this arrangement.

Very truly yours,

Thomas C. Colt, Jr.,  
Director.

C-t

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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#### CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

A. N. WILLIAMS  
PRESIDENT

#### SYMBOLS

DL=Day Letter

NL=Night Letter

LC=Deferred Cable

NLT=Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

ZA1066 NL PD=TDZ BLOOMFIELDHILLS MICH 24

1946 APR 24 PM 10 49

EDITH HALPERT, BROWN TOWN GALLERY=

=32 EAST 51 ST NYK=

PLEASE SEND IMMEDIATELY PAINTINGS YOU LIST INCLUDING TWO  
STUART DAVIS ARCH HOTEL PLUS PAINTING WITH TREE=  
ALBERT CHRIST-JANER

[Museum of Cranbrook Academy of Art]

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

# J. WALTER THOMPSON COMPANY

420 LEXINGTON AVENUE  
NEW YORK

April 24th, 1946

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attention: Miss Halpert

Dear Miss Halpert:

Received your letter of the 22nd confirming arrangements for the proposed Shell Oil ads. Everything is clear and correct as we discussed it. The only question I raise is concerning additional expenses. We do not pay expenses incurred by the artist except traveling expenses when we send someone out of town on an assignment. As these new landscapes are imaginary impressions of different locals, it will not be necessary for Mr. Lewandowski to do any research traveling for us this time.

Sincerely yours,

*Katherine Wiggins*  
M. Katherine Wiggins

MKW:CC

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THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

W.M.A. GOSLINE, JR. PRESIDENT

BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

April 24, 1946

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

On the slip which you returned for the Raymond Breinin which you are lending for our summer exhibition, I notice that you have typed insurance value \$1,000.00 and then (Collection Dr. John I. Perl.) Does this mean the painting is not for sale? There is no sale price given for the painting. As the painting is to be returned to Mr. Breinin in Chicago, I thought I had better ask about this.

Yours sincerely,

*Nelen B. Mason*

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April 25, 1946

Mr. H. W. Jansen  
Washington University  
St. Louis, Missouri

Dear Mr. Jansen:

Under separate cover I am sending you photographs of the Shahn painting, "Carnival" priced at \$850, and Jacob Lawrence, "Interior" priced at \$200. If you think it necessary we shall photograph the other Lawrence you had selected. It would be just as easy to remove it from the frame and send it to you on approval. Please let me know.

Since the "Interior" had been promised for exhibition to the Indiana University, we sent it on with the other gouaches chosen by Henry Hope. However, we indicated that there was a reserve on the picture. If you should decide to acquire it please let me know so that we can wire Hope to withhold it from sale definitely and to ship it to you at the close of the exhibition.

I am very eager to hear your report on the Jack Levine visit. Did you like the picture? I don't know whether I told you, but we would not be prepared to sell it for quite some time as we shall require the picture for exhibition purposes where it will function for Jack more effectively than having it in a permanent place. However, we can arrange to retain a reserve on it in the event that you want it eventually.

It was good to see you again. My very best regards.

Sincerely yours

EGH1a

April 26, 1946

Miss Alice Acheson  
2805 P Street, N. W.  
Washington 7, D. C.

Dear Miss Acheson:

I did not answer your letter promptly as I wanted to ascertain whether there was some way of making some adjustment in our plans before committing myself.

No matter how we maneuver, there seems to be no possibility of adding an artist to our already extensive list of twenty-five. We added so many artists during the past two years that it seems impossible to undertake any further responsibility for us.

On the other hand, there are so many new galleries angling for new artists that I am confident that you can make more valuable connection where much more attention can be paid per artist.

I hope to see you when you are in town.

Sincerely yours

EGH1a



# THE downtown GALLERY

EDITH GREGOR HALPERT DIRECTOR • 32 EAST 51 STREET NEW YORK 22 • TEL PLAZA 3-3707

April 26, 1946

Miss Estelle Mandel  
Associated American Artists, Inc.,  
711 Fifth Avenue  
New York 22, N. Y.

Dear Estelle:

In going through my follow-up folder, I found our original bill for the Jack Levine, together with your letter. I set this aside awaiting the outcome of our charming meeting, in connection with reproduction rights. I am therefore enclosing the official contract we all agreed to use. I hope this is satisfactory.

Sincerely yours

EG:la

# The Dryden Press, INC.

386 FOURTH AVENUE • NEW YORK 16, N. Y.

STANLEY BURNSHAW • PRESIDENT • • • DONALD AMBLER • VICE-PRESIDENT

April 26, 1946

The Downtown Gallery  
32 East 51st Street  
New York City

Attention: Mrs. Halpert

My dear Mrs. Halpert:


It is my understanding that the Downtown  
Gallery handles the work of Jacob Lawrence.

It has occurred to me that an interesting  
volume might be prepared, composed of a selection of  
Lawrence's paintings, together with comments by the  
artist and perhaps an introduction by a well-known art critic  
favorable to his work.

The Dryden Press has published a few art books,  
among them, MODERN NEGRO ART by James Porter (1943); MASTER-  
PIECES OF PERSIAN ART by Arthur Upham Pope, and RITUAL BRONZES  
OF ANCIENT CHINA, by Dr. Phyllis Ackerman, both in 1945.  
We are now preparing for press a volume of reproductions of  
the paintings of Grandma Moses, with an introduction by  
Louis Bromfield and an autobiography by the artist.

I should be very much interested in hearing  
your reaction to this letter. If you could give me Mr.  
Lawrence's address, I should be very happy to write him  
directly.

Sincerely yours,

  
Stanley Burnshaw  
President

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

April 20, 1946

Edward Fields Company, Inc.,  
509 Madison Avenue  
New York 22, N. Y.

Gentlemen:

On January 9th I sent you a follow-up letter regarding your statement for \$12.50, but I continue receiving both statements and letters from you asking for payment. If you will refer to my previous correspondence, you will realize that there was some mistake. Furthermore, if you will refer to the contract and will check your files you will find that payment was made in full as agreed upon, so no additional work was requested by us and whatever was done was considered part and parcel of the original agreement.

I want to call your attention also to the fact that your end of the agreement was not carried out by any means. Arrangements were made to replace any broken tiles and we advised you on several occasions that quite a few had cracked and required substitutions. We paid for the extra tiles and have them on hand still waiting for your promised service.

In view of the fact that we have so many visitors, don't you think it would be advantageous for you to have a good recommendation from a gallery?

Sincerely yours

EGHla



April 26, 1946

Mr. M. Harrison  
Parke-Bernet Galleries, Inc.,  
30 East 57 Street  
New York, N. Y.

Dear Mr. Harrison:

I am so sorry that your letter of April 6th was inadvertently mislaid and has just come to my attention. Since the catalogues have already been distributed there is no purpose of my furnishing the information.

Sincerely yours

EGH1a

April 26, 1948

Mr. David Rosen  
Walters Art Gallery  
Baltimore, Maryland

Dear Mr. Rosen:

Will you please advise me whether you have had an opportunity to complete the Sheeler picture which was to have been shipped to the S. Morgan Smith Company, York, Pennsylvania. I wrote to you on February 21st.

I should also like to know when the second American portrait of "Mother and Child" will be finished.

When are you going to town? I look forward to seeing you soon.

Sincerely yours

EGH1a

April 26, 1946

Mr. Ted Sandler  
25 Sutton Place South  
New York, N. Y.

Dear Mr. Sandler:

When you get a moment went you let us know what you decided to do about the Kuniyoshi still life as our supply is becoming really acute.

Sincerely yours

La



April 26, 1946

Mr. Thomas C. Colt, Jr., Director  
Virginia Museum of Fine Arts  
Boulevard and Grove Avenue  
Richmond, Virginia

Dear Mr. Colt:

Thank you for your letter.

We have made a note to the effect that the Kuniyoshi would be shipped by you directly to the Randolph Macon Woman's College. I was under the impression that the Shahn was to go there also, but if she has not requested the picture we shall be very happy to have it at the gallery where there is a dearth of paintings.

Sincerely yours

EGHla

April 30, 1946

Miss Friedilla Crum  
Assistant in Education  
Virginia Museum of Fine Arts  
Boulevard and Grove Avenue  
Richmond 20, Virginia

Dear Miss Crum:

Why don't we wait until the beginning of June to discuss the possibility of getting some watercolors for our exhibition. At present we have practically nothing in the gallery but there is a possibility that the artists will complete some pictures or that others on exhibition will be returned by then.

Sincerely yours

EGH1a

April 27, 1946

Mr. Reginald Roome, President  
Excelsior Savings Bank  
221 West Fifth Seventh Street  
New York, N. Y.

Dear Mr. Roome:

I am enclosing our check made out to the  
City Collector for real estate taxes for  
the last half.

Evidently you have the bill since you sent  
me the enclosed notice. Will you be good  
enough to mail our check with the bill to  
the City Collector. We will be glad to  
receive a receipt for the same so that our  
records may be marked accordingly.

Thank you for your courtesy.

Sincerely yours

EGHla



JULES JAY ROSKIN  
STATION A, BOX 37  
TOLEDO, OHIO

April 27th, 1946

The Downtown Gallery, Inc.  
32 East 51st. Street  
New York, New York

Dear Mrs. Halpert:

I am returning to-day, via Railway Express, the No. 10 oil, Stuart Davis, for credit. We have looked at the picture this week and yesterday saw the one that Mr. Seiberling had sent out and by comparison we have decided that we would like a Davis of late vintage since we feel there is a definite change in his work, ~~if~~ the one that Mr. Seiberling has is indicative of what he is doing now.

I am rather surprised that you did not show us any of the late works when we were in the Gallery, as I recall the one we selected was the latest we saw, the others going back to the early 1900's.

If, in the meantime, you have another Guache similar to Mr. Seiberling's, and at approximately the same price, you may forward same to me on approval. If not, I will be in to see you sometime in June.

With kindest regards.

Very truly yours,

Jules J. Roskin

April 27, 1940

Mrs. William Scher  
3861 Brookside Road  
Toledo 6, Ohio

Dear Mrs. Scher:

While I am very much opposed to the idea of sending pictures out on approval, particularly at this time with a very limited supply, I am going to make an exception in this case because I want you to become a patron of my art.

Will you however, try to make up your mind very quickly and let me know by telegraph or letter after the picture reaches you. You know the present Davis situation and can understand why I have to make this request.

We have arranged to ship the picture on Monday April 29th and it should reach you shortly after. An on approval slip is enclosed.

Sincerely yours

EGH:la

MRS. WM. SCHER  
3861 BROOKSIDE ROAD  
TOLEDO 6, OHIO

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Dear Mrs. Halpert -

Just wondered if perhaps  
my letter to you went astray,  
in regards to the Stuart Davis  
"Wharf" - I would like to have  
you send it on as soon as  
possible, to see how it looks  
here. Please notify me about  
when should arrive here.

Sincerely  
Janet Scher

4/27/46.

mailed my first letter to 32 E. 51st.



April 27, 1946

Mr. Helen B. Mason  
The Toledo Museum of Art  
Monroe Street at Scottwood Avenue  
Toledo 2, Ohio

Dear Miss Mason:

The Raymond Beaman painting of 1911 is not for sale. It is to be sold later here and returned to Mr. Beaman at the Chicago address.

This is in reply to your letter addressed to Mrs. Halpert.

Sincerely yours

April 27, 1948

Mr. Peter van Bark  
Vanbark Studios  
11636 Ventura Boulevard  
Studio City, California

Dear Mr. van Bark

I am delighted that you are almost through with your building problems. I most sincerely appreciate the attention better than I do, in view of my own experience. Love Peter to You!

Do you really think that you can be ready by June 1st? I have started to assembling the collection but it is difficult to get to move it out of the stock room much before opening date. Therefore I am writing to ascertain the latest facts. Will you please wire your respective opening date as seen at this point.

Hastily

EGH1a

710 Lincoln Ave - Toledo 2, Ohio - April 29, 1948

Edith Gregory Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs Halpert:

Enclosed please find my check for the Davis gouache. The paintings arrived in good condition but were fantastically delayed en route. I would not have received them until today, if I had not collected them myself, nor could I have sent them out today without taking them down to the depot myself. I did this with the Davis, and as it should have gone out on the noon train, I believe it will arrive in time for the show. I have advised Mr. Hope of the expected last minute arrival.

For your information: the Breinin has not held up at all well. When I saw it in the gallery, I was impressed that the handling seemed to be somewhat looser and more mature than before. More careful inspection has revealed a deficiency in the color handling which makes the work look like a weak imitator of Magnasco or Corot. Don't tell Breinin I said this, as I would not want to offend him. But he really should do something about his color.

I will send the Breinin back to you as soon as the local Budworth will perform.

I predict that this will not be the only Davis we buy from you. If you get something really exciting, send me a photo.

Sincerely,

Frank Seibulding, Jr.



INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES  
FINE ARTS DEPARTMENT

April 30, 1946

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Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

It is with the greatest of reluctance that we have decided not to buy the Kuniyoshi. We have been talking about it ever since we got back and at one moment had decided we wanted it bad enough to go into debt but our final decision has to be no. The pictures are on their way back and it has been a wonderful show. If it is any consolation to you, we are going to buy a Zerbe in a short time but I do not need to tell you that anyone who gets the Kuniyoshi has a great painting.

Sincerely,



Henry R. Hope  
Chairman

jn

*Schneider  
Op 5-9639*

**THE AMERICAN UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES**

MASSACHUSETTS AND NEBRASKA AVENUES, N. W.  
WASHINGTON 16, DISTRICT OF COLUMBIA

April 30, 1946

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Sirs:

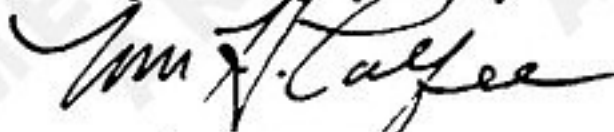
Please consider this letter a confirmation of the arrangement that I made with you last week. If it is possible, we should like the following paintings delivered to the American University, Massachusetts and Nebraska Avenues, Washington 16, D. C. by the 10th of May.

Julian Levy  
Julian Levy  
Zerbe  
Zerbe  
Tam  
Stuart Davis  
Ben Shahn  
Ben Shahn  
Karfiol  
Karfiol  
Kunyoshi  
Breinman

Portrait of Walkowitz  
~~Portrait of Jean~~ HURRICANE  
The Bat  
Yellow Table.  
Two Abstractions  
Two Abstractions (Gouache)  
The Clinic  
Three Men  
~~Dressing Table~~  
Delicate Flowers  
~~Flowers~~  
(Two pictures of your own selection)

It is agreed that we will pay the transportation and insurance. May I have an answer as soon as possible.

Very truly yours,



William H. Calfee,  
Chairman, Department of Art

C:b

May 1, 1946

N. W. Ayer & Son, Inc.  
West Washington Square  
Philadelphia 6

Attention: Mr. Louch

Dear Mr. Louch:

Here is the information concerning our artists who are working on sketches for the Container Corporation:

Stuart Davis has forwarded his finished painting to Mr. Leoni and received an acknowledgement.

Niles Spencer will mail his sketch for Rhode Island on Saturday or Monday, May 6th.

Jacob Lawrence will mail his sketch for New Jersey on Monday, May 13th at the latest --- possibly sooner.

Stop in and say hello when you are in New York.

Sincerely yours,

Charles Alan



**HARPER'S MAGAZINE**

*Editorial Rooms*

**HARPER & BROTHERS  
PUBLISHERS**



**49 EAST 33<sup>rd</sup> STREET  
NEW YORK 16, N. Y.**

May 2, 1946

Dear Miss Halpert:

Thank you for your note of May 1. Mr. Lynes is  
on his way to the Coast and won't be able to attend  
the exhibition on May 6. I'm sure he will be sorry  
to have missed it.

Sincerely,

*Virginia A. Deal*

Secretary to Mr. Lynes

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

May 2, 1946

Mr. Frank Seiberling, Jr.  
510 Lincoln Avenue  
Toledo 2, Ohio

Dear Mr. Seiberling:

The receipted bill for the Stuart Davis painting is enclosed. I am very sorry that the delay in transportation. We have been having great difficulty in this connection causing considerable inconvenience to our clients and to ourselves. You were very kind to expedite the shipment to Mr. Hope.

As I mentioned during your visit, Stuart Davis produces very, very slowly and we have his next two pictures reserved. However, when several others are returned from exhibitions, I shall communicate with you. There is one in particular I am eager to have you see. It is called "Ultra-Marine" and is one of a series of three he painted between 1941 and 1943. If you will refer to page thirty-four in the Davis catalogue published by the Museum of Modern Art, you will see one of these reproduced in color. "Ursine Park" is owned by the I.B.M. Corporation and "Arboretum by Flashbulb" is owned by Mr. Milton Lowenthal. I can send you a photograph of "Ultra-Marine" but the color element is so vital that it would be very difficult to judge from the black and white print.

It was a great pleasure to see you again.

Sincerely yours

EGHla

**HEADQUARTERS  
MILITARY DISTRICT OF WASHINGTON  
WASHINGTON 25, D. C.**

3 May 1946

Mrs. Edith Halpert,  
Downtown Galleries,  
53 E 51st Street,  
New York, N.Y.

Dear Mrs. Halpert:

We have sent a package addressed to Mr. Mitchell Siporin in your care. The package contains two (2) of his paintings which were submitted to the War Department Art Committee and not accepted for permanent retention by the War Department.

We inclose a receipt for these pictures. Would you be so kind as to sign the receipt for Mr. Siporin and return it to us? The other copy may be retained for your files.

Sincerely yours,

  
EDWIN L. H. TAGGART,  
Captain, A. G. D.,  
Chief, Historical Properties Section.

1 Incl.



May 4, 1946

Mr. Stanley Burnshaw, President  
They Dryden Press, Inc.,  
388 Fourth Avenue  
New York 16, N. Y.

Dear Mr. Burnshaw:

Thank you for your letter.

Yes, we are agents for Jacob Lawrence, who incidentally is included in a very interesting exhibition opening here on Tuesday, May 7th, called "ARTISTS OUT OF UNIFORM". He is among the six painters in the gallery who was in the service and has recently returned.

In view of the great interest in his work throughout the country, I agree with you that a book is an excellent idea and would prove extremely popular. We had thought of getting out a portfolio of his series on "John Brown" which comprises twenty-two gouache paintings giving Lawrence's interpretation of the life of John Brown. The entire collection was purchased by one client who gave his permission to tour the show throughout museums and universities for a period of two years, but your idea may be a better one in incorporating a cross section of his work, which not only includes the three famous series, but a number of individual examples. There was an interesting article, with twenty-six color illustrations in FORTUNE, and another by Elizabeth McCausland which appeared in the Magazine of Art. We have all this material here, together with clippings from various publications.

Perhaps we can arrange a meeting here with Mr. Lawrence. If you would like to do so, why not come in Monday afternoon, when we are celebrating the opening of the exhibition I mentioned by having the cast of "CALL ME MISTER" as guests of honor. The cast incidentally, will perform two numbers from the show and the painters will have their pictures on view. Jacob Lawrence will be present and I know, will also be glad to see you.

Sincerely yours

**NEUBERGER & BERMAN**

MEMBERS NEW YORK STOCK EXCHANGE

**160 BROADWAY**

**NEW YORK 7, N. Y.**

TELEPHONE  
CORTLANDT 7-2600

ROY R. NEUBERGER  
ROBERT BENNETT BERMAN  
HOWARD W. LIPMAN  
JOHN R. MCLAUGHLIN  
MARIE S. NEUBERGER  
JULES BLECHER  
DONALD F. HINE

May 4, 1946

Mrs. Edith Halpert  
32 East 51st Street  
New York, N. Y.

Dear Edith:

We were terribly excited when we saw the potent bull. It surely was a fine thought and I appreciate it very much. I was sorry that I couldn't speak to you about it down at the party.

Best,

Roy

RRN:CM

May 4, 1946

Mr. Jules J. Roskin  
Station A, Box 37  
Toledo, Ohio

Dear Mr. Roskin:

The Stuart Davis painting was received and I am enclosing our credit slip to close the transaction.

Frankly I too was a little surprised -- by the tone of your letter. Mr. Seiberling's picture and the picture we sent you were painted the same year and it may be the difference in medium. As a matter of fact your oil was the very latest picture we had in stock and certainly is indicative of what he is doing today. The reason you did not see the gouache Mr. Seiberling bought was that it came back from Pittsburgh the day he visited us and was sent out immediately. That too was the only painting of 1940.

Sincerely yours

EGH1a



May 4, 1946.

Dear Mrs. Halpert,

The Davis painting has been in my room since it's arrival on Thursday and knowing your position I have tried to be quick. I feel that I would prefer one of his newer works if and when you receive them. I agree wholeheartedly that this one is good but I think that the "Ursine Park" broken forms ( altho the forms are almost identical with this one) give me more brain work and would therefore wear better for me. If by chance a small canvas more highly abstracted than the "Wharf" comes to you I would greatly appreciate photographs. Within the same price range or less.

It is entirely possible that my reaction at present is incorrect but we have had a most trying week. My eldest son was in an auto accident which he fortunately came out of with not much more than bruises and a reckless driving charge altho the car itself was completely telescoped. Never a dull moment.

I will have the Museum carpenter recreate so that Miss Jaffe can see the canvas at that time- I mentioned it to her and suggested that the Museum might be interested. Will take care of this on Monday, May 6, so you should have it shortly after. I will send it prepaid and insured.

Many, many thanks for your trouble, I will eventually become a Downtown client even if not at this moment.

Very sincerely

*Faust Seher*

May 4, 1946

Mr. James T. Boby  
66 East 79<sup>th</sup> Street  
New York, N. Y.

Dear Jim:

The day after your letter was received Mrs. Bucher had the entire collection of Shahn photographs you listed. Actually we are very glad to do this and don't hesitate to ask for additional photographs as and when you need them. We realize it is for a good cause and besides, we enjoy working with you. As a matter of fact, I am sorry that you are going back to Connecticut in June. It is always a pleasure to see you.

Sincerely yours

EGH:la

SZOLD, BRANDWEN & SHUBERT

30 BROAD STREET

NEW YORK 4, N.Y.

May 4, 1946

The Downtown Gallery Inc.  
32 E. 51st Street  
New York 22, N.Y.

Re: The Downtown Gallery Inc.  
vs: Marion Thomas

Dear Mrs. Halpert,

I enclose herewith our check in the sum of \$121.50 representing a judgment of \$171.50 collected from the above defendant, less our fee and disbursements.

The disbursements in this matter amounted to \$8.30.

I am returning at this time the leases and attached documents which you sent us for use in connection with the inquest.

With best regards, I remain,

Sincerely yours,

*Daniel Rhoades*

Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 4, 1946

Mr. John L. Williams  
Suite 12, Locke Apartments  
Edmonton, Alberta  
Canada

Dear Mr. Williams:

We have a collection of original drawings by William Steig, some of which were used in the New Yorker or in Colliers and others which are the original drawings made for his books. All the drawings are priced from \$25 to \$35.

If you will let me know the type of drawing you prefer, I shall be glad to send several to you for consideration.

Sincerely yours

EGH1a

115 EAST NINETY-SECOND STREET  
NEW YORK CITY  
28

May 6, 1946

Edith G. Halpert  
Director  
Downtown Gallery  
32 East 51st Street  
New York City

Dear Miss Halpert:

I am enclosing a number of request sheets for photographs of drawings by various artists whom your Gallery represents. These photographs, as I mentioned to you the other day, are being assembled for a volume on Contemporary Drawings, and I would be most grateful to you if you would be good enough to forward the request sheets to the artists in question. Needless to say, I would also welcome any additional material you might care to make available, as well as any suggestions you might wish to make. All drawings will be returned to the Downtown Gallery, and full credits will be accorded in each case.

With many thanks for your kind assistance,

Sincerely,

  
Regina Shoolman

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# THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

May 7th, 1946

Dear Sirs:

With the generous co-operation of the Whitney Museum of American Art, the Federation is planning to circulate a traveling selection from the "PICTURES OF MODERN ART IN AMERICA" exhibition, now on view at their galleries. Mr. Vernon More, curator of the Whitney Museum, has recommended that a representative selection of two works by each of the thirty-four artists in the current show be included in the tour.

As you know, such a tour will be greatly appreciated in other sections of the country and you may be assured that the Federation and the museums and galleries to receive the show shall be deeply indebted to the Downtown Galleries and to you for your favorable consideration of the loan of:

"Roll Turner" (oil) by Stuart Davis

In order to permit a loan in a substantial number of leading museums and galleries, we are asking for approximately a one-year loan, to June 1st, 1947.

Our purpose in circulating a traveling selection of this exhibition is to enable other museums to actively benefit by the scholarly selection, research, planning and execution of this project to make the cultural presentation of "PICTURES OF MODERN ART IN AMERICA" an outstanding event of the season.

All works while in our custody will be covered by all-risk insurance from the close of the show at the Whitney Museum until their safe return to the lenders. The exhibition will be specially packed and prepared for travel. Moreover, care will be taken to insure the safety of the works at all times.

You may be assured that all concerned will be deeply indebted for your co-operation in this traveling selection from this important exhibition available to other localities. We take the liberty of enclosing a form for your convenience, which may be returned to us in the accompanying envelope.

Sincerely yours,

Sincerely yours,

Director

Mr. Will Albert, Director  
Downtown Galleries  
20 West 57th Street  
New York, New York



**"A HISTORY OF AMERICAN WATERCOLOR PAINTING"**

The traveling selection of the exhibition of the same name, shown in 1942 by the Whitney Museum of American Art.

**Itinerary 1945-46**

December 2 - 27, 1945	Currier Gallery of Art Manchester, New Hampshire
January 6 - 27, 1946	Munson-Williams-Proctor Institute Utica, New York
February 6 - 26	Columbus Gallery of Fine Arts Columbus, Ohio
March 10 - April 14	Baltimore Museum of Art Baltimore, Maryland
May 8 - June 2	Seattle Art Museum Seattle, Washington
June 16 - July 14	San Francisco Museum of Art San Francisco, California
July 25 - August 18	William Rockhill Nelson Gallery of Art Kansas City, Missouri
September 1 - 25	National Gallery of Canada Ottawa, Ontario, Canada
October 6 - 27	Albany Institute of History and Art Albany, New York
November 8 - 28	George Walter Vincent Smith Art Museum Springfield, Massachusetts
May, 1946	

May 7, 1946

N. W. Ayer and Son, Inc.  
Washington Square  
Philadelphia, Penn.

Attention: Mr. Lough

Dear Mr. Lough:

The sketch by Jacob Lawrence for the Container Corporation is here in the gallery. Would you like us to hold it here until you come to New York? Or would you rather have us send it over to your New York office? Please advise us.

Come in anyway and see the show of our "veterans'" new paintings. It is very exciting.

Sincerely yours,

Charles Alan

# Robert Carlen Gallery

KINGSLEY 1723

● 323 SOUTH SIXTEENTH STREET ● PHILADELPHIA 2, PA.

May 7, 1946.

Mrs. Edith G. Halpert,  
Downtown Gallery,  
32 E. 51st St.,  
N.Y.C. 22, 1946.

Dear Edith:

I am enclosing check in payment of two of the Kuniyoshi gouache paintings. There is one other that was sold recently for \$350 that is to be settled for and I still have one left called "Near Truro" that I am awaiting a decision on it, although I am pretty sure it will be sold.

I returned one of the gouaches on Monday of this week and I had expected to get back to the gallery but I spent so much time at the Antique show over at the Armory that before I was aware of the fact it was 7 o'clock and I had to leave hurriedly for Phila. as I had a leased car and had to get it back to the agency before they closed up. (if I hadn't done this I would have had to pay for another day's charges)

Pippin is still in a very unsettled nervous state worrying about his wife and has practically been doing no painting at all. Every time I call him on the phone he always promises he is going to start that very next day, but apparently never does. I feel there is no use trying to press him for then the work wouldn't be worth a "damn". I am sure he will be getting seriously down to work soon and as soon as he produces I will bring something along for you. It is a shame that when we can sell his pictures he had to be unfortunate in his wife's illness that prevented him from doing anything.

Hoping to see you soon, and with kind regards, I am

Sincerely yours,



P.S. Rosen did a marvellous job on the Hicks, Whenever you come over to Sonia I hope you will take a few minutes to come over to see how well it looks.

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WASHINGTON UNIVERSITY  
SAINT LOUIS, MISSOURI  
HISTORY OF ART

May 7, 1946

Dear Mrs. Halpert:

I should like to acknowledge receipt of the two photos you sent me, and to thank you for your kindness in having them made for me.

Unfortunately, the conservatives around town have been doing a lot of talking since the opening of our gallery, and as a result my committee has decided not to purchase anything right now. That also means that I probably won't have a chance to go after Jack Levine's beautiful new picture when it's finished. I do hope, however, to persuade the committee to resume purchasing next fall, after the present mood has passed.

With kindest regards

yours, sincerely

*H. W. Janson*  
H. W. Janson  
Curator  
Dept. of Art & Arch.

May 9, 1946

Mrs. C. S. Cutting  
14 East 89 Street  
New York, N. Y.

Dear Mrs. Cutting:

Stuart Davis has just delivered a new painting, small in dimensions, but large in content. I think you will like it. We also have a larger recent painting, just returned from an exhibition. May I suggest that you drop in soon to see these two pictures as we have quite a waiting list for paintings by Davis.

Sincerely yours

EGH1a

May 9, 1946

Mr. Stanley Burnshaw  
The Dryden Press, Inc.  
386 Fourth Avenue  
New York 16

Dear Mr. Burnshaw:

Mrs. Halpert has asked me  
to reply to your letter of May 8th.

Jacob Lawrence will be at  
the gallery on Monday, May 13th, at three  
o'clock and would be very glad to see you  
here at that time.

Sincerely yours,

Charles Alan  
Associate Director



May 9, 1946

Mr. Russell Lynes  
Art Editor  
Harpers Magazine  
49 East 33 Street  
New York, N. Y.

Dear Mr. Lynes:

Although I received word that you were on your way to the coast, I thought I would let you know that we have the Ben Shahn in the gallery and can be seen on your return, if it is not too far distant.

Sincerely yours

EGHla

WALTERS ART GALLERY  
BALTIMORE, MARYLAND

May 9, 1946

Mrs. Edith Halpert:  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Mr. Rosen has asked me to acknowledge your letter of April 26th and to inform you that the early American portrait of "Mother and Child" is finished and ready to be shipped. If you will send us the address to which it is to be sent, we shall ship it next week.

The Sheeler painting is not completed. Mr. Rosen will let you know about the Harnett paintings the next time he sees you in New York.

Sincerely yours,

*Elisabeth Packard*

Elisabeth Packard  
Assistant

May 9, 1946

Mr. F. Thomas  
Chief Claim Agent  
Railway Express Agency  
219 East 42nd Street  
New York 17, New York

Dear Mr. Thomas:

In reply to your card referring to our claim which carries your file number D399385-B, I want to advise you that a complete statement was filed some months back, but once again I am enclosing a copy of our original invoice in the hope that the matter can finally be closed.

Sincerely yours

EGH1a



May 9, 1946

Mr. H. N. Slater  
185 East 64 Street  
New York, N. Y.

Dear Mr. Slater:

I hope you will come in to see our current show which includes among the other important examples, two new water colors by Edmund Lewandowski. We have also received several additional paintings by him which arrived too late to be included in the show.

I look forward to seeing you.

Sincerely yours

EGH1a

# THE downtown GALLERY

EDITH GREGOR HALPERT, DIRECTOR • 32 EAST 51 STREET NEW YORK 22 • TEL FLAZA 3-3707

May 9, 1946

Mr. Daniel Rhodes  
Szold, Brandon & Shubert  
30 Broad Street  
New York 4, N. Y.

Dear Mr. Rhodes:

Many thanks for your check. It gives me  
special pleasure to have received payment  
from Mr. Thomas and I appreciate what you  
did in that direction.

Sincerely yours

*Edith Halpert*

EGHla

THE BUFFALO FINE ARTS ACADEMY  
**ALBRIGHT ART GALLERY**  
BUFFALO, 9, NEW YORK

OFFICE OF THE DIRECTOR

May 10, 1946

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

Because of the embargo on express shipments, we are unable to return pictures which were lent to us for our 80 Paintings Exhibition, April 5-May 5. Just as soon as restrictions are lifted, all paintings will be shipped back at once. I trust that you will understand that the delay is due to conditions beyond our control and that we regret the inconvenience caused you.

Sincerely yours,

*Andrew C. Ritchie*  
Andrew C. Ritchie  
Director

ACR/h



May 10, 1946

Miss Regina Shoolman  
115 East 92 Street  
New York 28

Dear Miss Shoolman:

Mrs. Halpert has asked me to reply to your letter of May 6th, concerning photographs of certain drawings by artists represented by the Downtown Gallery.

I have checked through our files and I find that we do not have photographs of any of the drawings you request, except for the Karfiols and the Kuniyoshi. It would be possible for us to have the other drawings photographed if you wish. Each negative would cost \$3.00, and each print \$1.00. However, both Mrs. Halpert and I believe that if you employ a reputable engraver, and you would insure the drawings, there is no reason why the cuts could not be made from the originals. The cuts are always more satisfactory when made in this way.

We notice that there are a number of artists, particularly well known for their drawings, missing from your list. These are: Sheeler, David Fredenthal, and Stuart Davis. We have, at the gallery, much more recent and important drawings by Burlin and Zerbe than appear on your list. We also have some very beautiful new Siporins, done since his discharge from the army; also some by Jacob Lawrence, done while he was in Italy and England. Then there are some very fine things by our two youngest artists: Reuben Tam and Wesley Lea. If you have the time, we would suggest that you stop in in the near future. I would be glad to show you these drawings. At the same time we could discuss whether it would be more advisable to make the cuts directly, or have the drawings photographed.

Sincerely yours,

Charles Alan

May 10, 1946

*hull*

Mr. Louis Stern  
444 East 52 Street  
New York, N. Y.

Dear Louis:

We are ready to deliver the Lea painting to you but I forgot to ask whether you wanted to have the frame included as the sign indicated that the price of \$50 was for the picture alone. You may have the frame for our cost which is \$5.

I am still hoping that you can come in and further discuss the Paul Burlin.

Sincerely yours

EGH1a



WASHINGTON UNIVERSITY



SAINT LOUIS

SAINT LOUIS SCHOOL OF FINE ARTS  
OFFICE OF THE DEAN

May 10, 1946.

Mr. David Fredenthal  
c/o Downtown Gallery  
32 East 51st Street  
New York, New York.

Dear Mr. Fredenthal:

While you have not replied to my letter of some weeks ago, Peter Janson has reported his conversation with you and your interest in our position and suggests that you may have regarded his report to me as an adequate reply. We would be very interested in the possibility of adding you to our faculty and we have now reached the time of year when a decision cannot be much longer delayed. Peter has told me, merely, that your personal life and plans have been somewhat disarranged and that a decision may be difficult for you to make but, since our enrollment and prospects are very large, we must now make definite arrangements for the next school year.

As I have indicated, the teaching of our Faculty is limited to 18 hours per week. While I cannot make up the final teaching schedule until our faculty plans are completed, present indications point to the assignment of second year classes in drawing to you, one class meeting from 9:15 to 12 on Tuesdays, Wednesdays, and Thursdays and another class meeting from 1:15 to 4 on Tuesdays, Thursdays and Fridays. All other times, except for an occasional faculty meeting would be at your own disposal for your own work. If this specific program did not prove feasible in relation to the over-all instructional program, any changes would not change the general time requirements.

We prefer to provide studios for our faculty in the school building but the pressure of a maximum enrollment and limited space makes it impossible to promise this, though we will do all that we can. I am confident that you would have no difficulty in providing yourself with a studio off-campus, however, if we could not find space in the school for your own work.

The University plans to construct a large apartment building on the campus to provide housing for incoming members of the Faculty. Delays in this construction have been encountered and it is not certain that it can be ready before the beginning of

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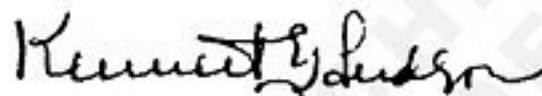


Page Two  
Mr. David Fredenthal  
May 10, 1946.

the second semester. However, this is a general University problem and the Chancellor and the Board of Directors are seeking a solution. I am confident that one will be found and I do not now believe that the housing problem need be regarded as a primary consideration.

We are prepared to pay a salary of \$3,500.00 for the school year of about nine months. If you can reach a decision by the 20th of May, or sooner, I should be pleased if you would regard this as a definite offer. Please reply by telegram collect.

Very truly yours,



Kenneth E. Hudson  
Dean

KEH/EP

# Vanbark Studios

TELEPHONE  
SUmet 2-4538

---

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

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11638  
~~XXXX~~ Ventura Boulevard  
Studio City, California

May 11, 1946

Mrs. Edith G. Halpert.  
The Downtown Gallery.  
32 East 51st Street,  
New York 22, New York.

Dear Mrs. Halpert:

This week we are supposed to get the doors and windows installed in our new store. That will finish the building except for the asphalt tile floor. As soon as the windows have been installed we shall send you a wire so that you can ship the first exhibit.

Wish you could be here to help pour the champagne!

Sincerely,

*Peter van Bork.*

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# WESTERN UNION

A. N. WILLIAMS  
PRESIDENT

128

## SYMBOLS

DL = Day Letter  
NL = Night Letter  
LC = Deferred Cable  
NLT = Cable Night Letter  
Ship Radiogram

## CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NCB5 15=WASHINGTON DC 14 452P

DOWNTOWN GALLERY=

:32 EAST 51 ST=

1946 MAY 14 PM 5 :5

KARFIOL DRESSING TABLE AND KUNYOSHI FLOWERS NOT IN SHIPMENT  
WILL THEY BE HERE BY SATURDAY=

WM CALFEE.

KARFIOL KUNYOSHI CALFEE.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



May 16, 1946

Mr. Albert Christ-Janer, Director  
Museum of Cranbrook Academy of Art  
Bloomfield Hills, Michigan

Dear Mr. Christ-Janer:

The University of Iowa selected "Arch Hotel" as a representation for Stuart Davis in its forthcoming exhibition. The selection was made quite some time ago and I have made no suggestion of a substitute, as we did not want to rush you for a decision. However, the pictures are to be picked up early next week and I want to make sure that our arrangements are definite.

Have you had an opportunity to give serious consideration to the three paintings we sent you on approval. If so, I should be very glad to get your final decision.

In any event, it would be nice to include "Arch Hotel" in the Iowa show even if your committee has decided to make the acquisition. Will you let me know. Thanks for your courtesy.

Sincerely yours

E CHla

May 18, 1946

Mr. James Vigevano  
James Vigevano Galleries  
180 Bronwood Avenue  
Los Angeles 24, California

Dear Mr. Vigevano:

Forgive me for being so persistent, but I do want to clear up the matter of those missing pictures. Perhaps it would be a good idea for you to claim insurance as the paintings are evidently lost or mislaid.

Sincerely yours

EGH1a



**GALLERY WHYTE BOOKSHOP**

**1520 CONNECTICUT AVENUE**

**WASHINGTON 6, D. C.**

**TELEPHONE  
DECATUR 1044**

**CABLE ADDRESS  
WHYTE WASHINGTON**

**May 16, 1946**

**Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York**

**Dear Mrs. Halpert:**

We have a customer who is very much interested in acquiring an original painting by Edward Hicks. I wonder if you happen to have any of his works available or know where they could be secured? Any photographs which you could loan of pictures belonging to the Downtown Gallery would also be appreciated. Our client is at present living in Philadelphia, but I am sure he could come to New York to look at the pictures if he saw a photograph which was of special interest. I myself shall be coming up on the 10th of next month, so that if everything is satisfactory, we could discuss the matter in more detail then.

**With kind regards,**

**Sincerely yours,**

**James H. Whyte  
President**

**JHW:MAS**

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THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO, 9, NEW YORK

May 17, 1946

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 57th Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Now that our exhibition, "80 NEW PAINTINGS", has come to an end, I wish to express to you on behalf of Dr. Ritchie and the Members Advisory Council of the Buffalo Fine Arts Academy our deep appreciation of your generosity in lending us your paintings.

The exhibition, which closed May 5th, drew a large number of visitors, and did a great deal, I feel sure, to familiarize this community with the varied tendencies in painting today. We are most grateful for your interest and cooperation.

With all good wishes,

Sincerely yours,

*Katharine B. Neilson*

Katharine B. Neilson  
Curator of Education.

KBN:as

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE downtown GALLERY

EDITH GREGOR HALPERT DIRECTOR • 32 EAST 51 STREET NEW YORK 22 • TEL. PLAZA 3-3707

May 17, 1946

Mr. Morton Freund  
Morton Freund Advertising Agency  
400 Madison Avenue  
New York 17

Dear Mr. Freund:

In consideration of \$1000. (payable \$250. upon the signing of this agreement, and the balance, \$750. to be paid upon delivery) the artist, Julian Levi, agrees to deliver, not later than June 3, 1946, one original painting in gouache. This painting will be reproduced for advertising purposes by the d'Orsay Sales Company, Inc. It is understood that the original painting becomes the property of the purchaser, but the license to reproduce is granted only for the specific purpose heretofore mentioned.

No change and/or cropping of this painting will be made without the reasonable approval of the artist.

Yours very truly,

THE DOWNTOWN GALLERY, INC.

*Edith G. Halpert*  
Edith G. Halpert, Pres.

Agreed to and accepted:

*Morton Freund Advertising Agency*  
*Morton Freund*

## NEUBERGER & BERMAN

MEMBERS NEW YORK STOCK EXCHANGE

ROY R. NEUBERGER  
ROBERT BENNETT BERMAN  
HOWARD W. LIPMAN  
JOHN R. McLAUGHLIN  
MARIE S. NEUBERGER  
JULES BLECHER  
DONALD F. HINE

160 BROADWAY  
NEW YORK 7, N. Y.

TELEPHONE  
CORTLANDT 7-2600

May 17, 1946

Mrs. Edith Halpert  
32 East 51st St.  
New York 22, N. Y.

Dear Edith:

I have just returned from my annual jaunt to Bill Brown's Physical Training Farm, and have more closely examined the very beautiful present you left the day of the party. It is a very exciting objet d'art and very much appreciated. I am going to try to visit the Gallery in a few days.

Marie joins me in best.

Cordially,

*Roy*

RRN:CM



ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

May 17, 1946

Miss Edith Halpert  
Downtown Art Gallery, Inc.  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

We are at a loss to understand why we have not received the Kuniyoshi drawing. Some other things which we purchased in New York have been sent and received. I trust that the picture has not been lost in transit. Will you kindly advise concerning same.

With kindest personal regards, remain

Yours very truly,

*Robert Straus*  
Robert D. Straus

RDS/nob

*Receipt #  
217-983  
shipped May 8<sup>th</sup>*

May 17, 1946

Mr. Daniel Rhoades  
Szold, Brandwen and Shubert  
30 Broad Street  
New York, N. Y.

Dear Mr. Rhoades:

Enclosed please find copies of our original contract with Wesley Lea and Raube Walters together with a statement we sent Lea regarding his sales during his one man show.

Last December Mr. Walters brought in several pictures by Wesley Lea and I bought outright six watercolors for \$180 making out the check to Wesley Lea. When I suggested that I would like to see more of Lea's work, Walters told me in the presence of Charles Alan, who is associated with this gallery, an extremely wild story about his character, physical appearance, etc., which made it impossible for Lea to visit us to show his work. Subsequently, Mr. Alan and I went to Trenton where we met Walters, and were escorted to a room where the Lea pictures were stored. As a result of that visit we agreed to take on this painter and give him a one man show, a catalogue of which is also enclosed. To date we have not met Lea, but during his exhibition we met his neighbors and many friends, all of whom convinced us that he was a perfectly normal, clean, intelligent person. We have had some correspondence with him, but made no reference to the contract.

Last week one of his intimate friends told us about an arrangement existing with Mr. Walters who contracted for half the proceeds of Lea's work for a period of five years with a sliding scale commission of 50%, 40% and 30%. Walters demanded more money from us recently and when I refused in view of the fact that the sales receipts minus our commission have not exceeded our advance of \$500 and another one of \$50, he broke down and told us that he had to have some money because Lea owed him large sums which he had borrowed over a period of years. According to Walters the only way he could get his money back was by getting an income assigned by us. We finally forced his hand and he showed us the contract I mentioned to you. This was dated January 10, 1946

END



-- eight days prior to our contract. Mr. Alan's theory is that it was made out subsequently to ours but was pre-dated. The word is about as follows:

"I hereby appoint Raube Walters as my sole and exclusive representative for the sale of any and all paintings and/or drawings in any media for a period of five years from the date of this agreement.

(signed) Raube Walters

(signed) Wesley Lea

WITNESSED:

The commission first year, 50%; second year, 40%; third year, 30%; fourth and fifth years, 20%.

This may not be exact, but we both remember the contract as being pretty close to this statement.

Because we would much prefer to work directly with the artist and because we do not want to get involved in any mess which involves a commission of 75% on an artist's sales, with adverse publicity for us, we are eager to get this matter straightened out, even at the cost of losing Lea permanently.

I had suggested to Walters some time ago that we would prefer working with Mr. Lea directly and would prefer to revert to our regular system of charging the artist 33 1/3% commission and not advancing the artist any money or taking any further risk.

This is about the complete story and I shall be grateful for any advice in the matter.

Sincerely yours

EGHla



May 17, 1946

Miss Elizabeth Packard, Assistant  
Walters Art Gallery  
Baltimore, Maryland

Dear Miss Packard:

Will you be good enough to send the bill for  
"Mother and Child" to us and ship the painting  
directly to:

Colonel E. W. Garbisch  
Pokety Farms  
Le Compté's Bay  
Cambridge, Maryland

I look forward to seeing Mr. Rosen.

Sincerely yours

EGHla

JAMES VIGEVENO GALLERIES

160 Bronwood Avenue  
Los Angeles 24, California

TELEPHONE  
ARIZONA  
34182

March 18, 1946

Mrs. Edith Gregor Halpert  
32 East 51 Street  
New York 22, N.Y.

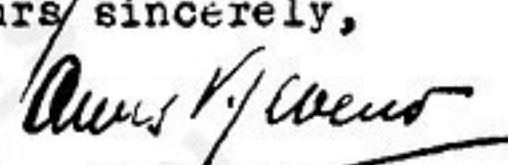
Dear Mrs. Halpert:

Thank you very much for your note of  
March 12.

I have written immediately to the  
Maxwell Galleries and asked them to  
take care of this matter. I am sure  
you will hear directly from them.

Kindest regards,

Yours sincerely,

  
James Vigevano

JV:gp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 19, 1946

Mr. Homer Saint-Gaudens, Director  
Carnegie Institute  
Pittsburgh, Pennsylvania

Dear Mr. Saint Gaudens:

In Mr. Levine's absence I am answering your letter of May 9th.

He has recently completed an extraordinarily fine painting called "Welcome Home!" which will be available for your exhibition. A photograph is being sent to you under separate cover.

Early in June we shall send you additional photographs as suggestions for the artists who had no examples available during your visit. Is that time enough for you?

My best regards.

Sincerely yours

EGHla



ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

May 20, 1946

Miss Edith Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Enclosed is remittance for \$500.00 covering the drawing by Kuniyoshi and entitled "Day is Gone". The picture has arrived in good condition.

It was a pleasure for Mrs. Straus and I to see you again, and we look forward to another visit, possibly later on in the year.

We enjoyed reading the publicity that Jack Levine received in this week's Times. I am still anxious someday to own a good painting of his.

With kindest regards, remain

Yours very truly,

*Robert D. Straus*

Robert D. Straus

RDS/nob

**CLASS OF SERVICE**

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION (52)

A. N. WILLIAMS  
PRESIDENT

**SYMBOLS**

DL = Day Letter  
NL = Night Letter  
LC = Deferred Cable  
NLT = Cable Night Letter  
Ship Radiogram

IND184 22 4 EXTRA=BOSTON MASS 20 210P Time of receipt is STANDARD TIME at point of destination  
MRS EDITH HALPERT=  
DOWN TOWN GALLERY 32 EAST 51 ST=

MAY 20 PM 2 53

IMPOSSIBLE FOR ATTORNEY AND MYSELF KEEP APPOINTMENT TUESDAY  
PLEASE ADVISE DATE AND TIME NEXT WEEK CONVENIENT TO YOU=  
RAUBE WALTERS 227 MARLBORO STREET BOSTON.

RAUBE 227

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

**CARNEGIE INSTITUTE**  
**DEPARTMENT OF FINE ARTS**  
**PITTSBURGH, PENNSYLVANIA**

**HOMER SAINT-GAUDENS**  
**DIRECTOR**

May 21, 1946

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

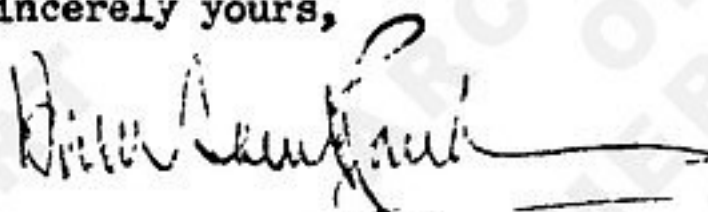
Dear Mrs. Halpert:

I am glad to have your letter of May 19. I shall await those photographs with interest. Naturally we want the latest and best.

Just to review the situation, we are still waiting to hear about Stuart Davis, O. Louis Guglielmi, Jack Levine, Edmund Lewandowski and Ben Shahn. No doubt the Levine photograph will be here in a day or so. I hope you can have the others here by the first week in June, as I want to have everything lined up by June 15. I notice Robert Coates in the last New Yorker gave Levine's WELCOME HOME! a nice little pat on the back.

Incidentally, I like to avoid war subjects when there is a choice. I think we have had enough of that.

Sincerely yours,

  
Director

S:D



ROY FRANK KIPP

ATTORNEY AT LAW  
178 COMMONWEALTH  
BOSTON

COM 6297

May 21, 1946

The Downtown Gallery  
32 East 51st Street  
New York City

ATTENTION: Mrs. Edith Halpert

Gentlemen:

Pending a definite appointment next week with you concerning Mr. Wesley Lea and Mr. Reube Walters, this office has suggested to its clients that you be advised of the nature of future discussions.

Mr. Walters has been advised based on his present contract with The Downtown Gallery that future payments are open to discussion along the lines of cash payment now and established monthly payments as previously discussed. Mr. Walters and Mr. Lea are agreeable to a cash payment now of \$3,000.00 plus monthly payments of \$100.00 thereafter with an accounting to date, and a cataloging of all pictures remaining and an understanding as to future accounting dates during the life of the contract. It is also agreeable that you have direct contact with Mr. Lea in the future as to business matters and payments if the above conditions are complied with at this time.

In the event that the above arrangements are not satisfactory to you, then the present contract should be replaced with a new contract between Mr. Lea and The Downtown Gallery. This new contract should be based on a present cash payment of not less than \$5000.00 and it should have the same terms as the present existing contract between Mr. Walters and The Downtown Gallery.

All else failing, then for all concerned there should be a new contract drawn between Mr. Lea, Mr. Walters and The Downtown Gallery on a 33 1/3% commission to the Gallery with no extras of any nature chargeable to Mr. Lea. It should also provide a definite cash payment now with established monthly payments thereafter, a cataloging of all remaining pictures, a present accounting of all sales to date and definite future accounting dates.

All parties on this side concerned will be available in New York on Tuesday, May 28, 1946, between the hours of 1:00 P.M. and 4:00 P.M. if an appointment is made at once. This entire matter should be amicably settled without the necessity of any legal action.

Yours very truly,

*Roy Kipp*  
ROY FRANK KIPP

RFK/DCC

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MUSEUM OF  
CRANBROOK ACADEMY OF ART  
BLOOMFIELD HILLS MICHIGAN  
OFFICE OF THE DIRECTOR

MAY 21, 1946

DEAR MRS. HALPERT:

AFTER EXPENDING EVERY EFFORT, IT WILL BE NECESSARY TO FOREGO THE SELECTION THE MUSEUM WOULD LIKE TO MAKE IN REGARD TO THE STUART DAVIS AND THE KUNIYOSHI. MR. GEORGE G. BOOTH COULD NOT BE SOLD ON THE PAINTINGS WE HAD SENT OUT. I CANNOT TELL YOU HOW MUCH I REGRET THIS.

WE ARE RETURNING TO YOU IMMEDIATELY THE STUART DAVIS, THE KUNIYOSHI, AND THE BEN SHANN WITH THE HOPE THAT THE FORMER PAINTING WILL BE SELECTED BY IOWA FOR ITS FORTHCOMING EXHIBITION.

I ENJOYED MY VISIT WITH YOU, AND TRUST THAT, ONE DAY, WE WILL HAVE A MUSEUM COMMITTEE. THEN WE MAY HOPE TO CONCLUDE THE BUSINESS CONCERNING KUNIYOSHI AND DAVIS. IN THE MEANTIME, I THINK YOU APPRECIATE OUR PROBLEM.

YOURS SINCERELY,

  
ALBERT CHRIST-JANER

MRS. EDITH GREGOR HALPERT  
DIRECTOR  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK



# The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

May 21, 1946

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
43 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We would be very grateful if we could borrow the Horace Pinnin Woman Taken in Adultery for a loan exhibition of paintings to illustrate present day tendencies in American art, in connection with the opening of our Alumnae College, whose general subject is to be The State of the Union. We will, of course, be glad to reimburse you for packing, shipping and insurance charges. Would you be so kind as to let us know at your earliest convenience whether we may borrow this picture and whether you prefer to have it insured yourself and bill us for the charges or whether we may insure it for you.

The exhibition is to take place from June 18th. to June 22nd and we would, therefore, appreciate it if the painting could arrive around the 10th of June.

With many thanks,

Very sincerely yours,

  
Frederick Hartt  
Acting Director

FH:mw

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JAMES VIGEVENO GALLERIES

160 Bronwood Avenue  
Los Angeles 24, California

TELEPHONE  
ARIZONA  
34182

May 22nd 1946

Mrs. Edith Gregor Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of May 16th. You are perfectly right to ask again for those missing paintings. We did not have any answer from the Maxwell Galleries in San Francisco on my last inquiry; I know that he is rebuilding his gallery, so that he was very busy.

Today I have written to him again energetically, and I am sure that either you or I are going to have an answer now very soon.

Mrs. Vigevano will be in New York in the beginning of June and will certainly come to see you; she is looking forward to making your acquaintance.

With kindest regards for today,

Truly yours,



## FORTUNE

350 FIFTH AVENUE  
NEW YORK 1

May 23rd 1946

Dear Mrs. Halpert,

Mrs. Calkins has asked me to send you the Ben Shahn painting from Fortune as she does not believe you have as yet seen the original.

She would also like to ask your help and advice in having the picture framed for Mr. Paine. May I call you early next week to know what you would suggest?

Would you also be good enough to send the bill for the picture directly to Mr. Paine (Ralph Delahaye).

Sincerely,

*Emay Buck*

(Mrs.) Emay Buck  
Assistant to Mrs. Calkins

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York

C O P Y

May 23, 1946

Mr. Roy Frank Kipp  
178 Commonwealth  
Boston, Massachusetts

Dear Mr. Kipp:

This is to acknowledge your letter of May 21st.

Frankly, I was rather amazed at the contents. Evidently there is a complete misunderstanding regarding the situation. The sums mentioned and the alternate arrangements suggested have no relation whatsoever to any previous conversation.

I shall be very glad to arrange for a conference to discuss the subject on the day you specified -- May 23, 1946 at about 2:00 P. M. However, I would have to insist that Wesley Lee be present at this conference. Unless he is present, I do not see how we can have any clarification. Would you please let me know whether you will have Mr. Lee and Mr. Walters here at the appointed time.

Sincerely yours

EGHla



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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IN REPLY REFER TO

Dear Mr. Lee,  
I am glad to hear  
from you.

Price  
\$75.00

Gentlemen:

I am glad to hear from you and  
thank you for the information  
you have given me. I am  
glad to hear that you are  
interested in the matter and  
that you are willing to  
invest in it. I am glad to  
hear that you are willing to  
invest in it. I am glad to  
hear that you are willing to  
invest in it.

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invest in it. I am glad to  
hear that you are willing to  
invest in it.

Yours truly,

A. R. Lee & Co., Inc.



ANITA WESCHLER

136 WAVERLY PLACE,

NEW YORK CITY 14

Mrs. Edith Halpert

Downtown Gallery

32 East 51 Street

New York City

Dear Mrs. Halpert

I know you are not particularly concerned with sculpture in general , having in your gallery, the brightest star. Never-the-less, I am sure you will enjoy seeing photos of my new work. May I stop by and show them to you late Monday afternoon or Tuesday?

Sincerely yours,

Anita Weschler

May 23, 1946

*Editorial Office*  
Weston Road, Cannondale, Conn.

*Business Office*  
11 Andrew Street, Springfield 9, Mass.



# ART IN AMERICA

An Illustrated Quarterly Magazine, founded in 1913  
by FREDERIC FAIRCHILD SHERMAN

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JEAN LIPMAN

*Publisher and Manager*  
JOHN D. POND

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THEODORE SIZER

*Cannondale, Connecticut*

May 24, 1946

Mrs. Edith Gre or Halpert  
Downtown Gallery  
43 E. 51 St., N. Y. C.

Dear Mrs. Halpert,

I am sorry to report that the photograph of the Lawrence,  
"Fetters Children" arrived very badly crushed - and I  
hope you may have a better print. If not, it will be  
more convenient for me to order one direct from Salton,  
which I will ask you to do if I do not receive  
another from you. I am returning the original under  
separate cover. Thank you very much for taking this trouble  
for my request.

Sincerely yours,

*Jean Lipman*



May 24, 1946

Mr. Robert S. Frankel  
The Art News  
136 East 57 Street  
New York, N. Y.

Dear Mr. Frankel:

Our recent bills have been so confusing that even our bookkeeper cannot straighten out the account. We were billed on April 1st for the Sheeler color plate and again on May 1st. We were billed on April 9th for the reproduction and again on May 1st. There were balances due, varying on all these bills and separate charges for the months advertising. At this point we are completely confused, thus, will you be good enough to send us a recapitulation, starting with April 1st and giving us the final balance.

Sincerely yours

EGHla

May 24, 1946

Mr. Roy Frank Kipp  
178 Commonwealth  
Boston, Massachusetts

Dear Mr. Kipp:

This is to acknowledge your letter of May 21st.

Frankly, I was rather amazed at the contents. Evidently there is a complete misunderstanding regarding the situation. The work mentioned and the alternate arrangements have no relation whatsoever to anything that has transpired to date.

I shall be very glad to arrange for a conference to discuss the subject on the day you specified -- May 28th, 1946 at about 2:00 P.M. However, I would have to insist that Wesley Lea be present at this conference. Otherwise, there seems to be no point in having the meeting. Would you please let me know whether you will have Mr. Lea and Mr. Walters here at the appointed time.

Sincerely yours

EGH:la

May 24, 1946

Mr. Kingman W. Putnam  
Albert R. Lee & Co., Inc.,  
80 John Street  
New York, N. Y.

Dear Mr. Putnam:

I am sorry that I could not complete the transaction with you when you called, but I had to keep a previous engagement with a client.

Enclosed you will find a typewritten copy of the original contract to the Nelson Gallery, together with a copy of the bill for relining "Salt Shaker" and "Cafe des Vosges" which you saw in these premises. "Jefferson Market" is still unrestored, but I can give you the figure that Mr. Rosen quoted to me -- \$125.00 for the relining of this single canvas.

I trust this is the information you require.

Sincerely yours

EGH1a



May 24, 1946

Mr. Edward W. Root  
Clinton,  
New York

Dear Mr. Root:

Since you are interested in the work of Peuben Tam, I thought you would like to know something about this young man's progress. He completed a series of pictures which have occupied him during the past seven or eight months and I hope you will feel as I do that he is continuing his extraordinary promise. Under separate cover I am sending you several photographs which can only indicate the design element. His color has become higher in key and more inclusive. I do wish you could see these new examples.

My very best regards.

Sincerely yours

DGH:la

May 24, 1946

Mr. Frederick Hartt, Acting Director  
The Smith College Museum of Art  
Northampton, Massachusetts

Dear Mr. Hartt:

We can arrange to let you have "Woman Taken  
in Adultery" by Horace Pippin.

Since you are evidently assembling a number  
of picture, wont you arrange to have the  
same packer pick up the Pippin in time for  
June 10th delivery.

Sincerely yours

EGHla

May 24, 1946

Mr. Robert D. Straus  
1914 Larchmount Road  
Houston, Texas

Dear Mr. Straus:

I am so glad that the Kunitzochi finally reached you. We checked with the shipper at this point but were advised that the delay was due to the transportation difficulties. I was on the verge of sending you a report when your letter arrived. I am sure you will enjoy the picture.

The black and white illustration of the Levine certainly cannot do the picture justice. The color and texture are magnificent. When a smaller canvas by Levine arrives I shall send you a photograph immediately.

It was very nice to see you and Mrs. Straus and I look forward to your next visit.

Sincerely yours

BCHla



May 24, 1946

Miss Anita Wesohler  
136 Waverly Place  
New York 14, N. Y.

Dear Miss Wesohler:

I should indeed be glad to see photographs of your work, particularly since you realize that it will be impossible for us to make any additions in our sculpture list. As the gallery will be closed four days next week and there will be so much to do in the two that we are open, May I suggest that you drop in the following week. I would also suggest that you give me a ring before you come as I am frequently called away.

Sincerely yours

EGHla

May 24, 1946

Mr. James H. Whyte, President  
Whyte Gallery  
1520 Connecticut Avenue  
Washington 6, D. C.

Dear Mr. Whyte:

Although we have a Hicks "Peaceable Kingdom" the painting is now for sale as I purchased it for myself some years ago and have no intention of giving it up. We have had a good many Hicks' from time to time, but they were always sold immediately. When another example reaches us I shall be very glad to communicate with you.

Sincerely yours

EGHla

May 23, 1946

Mr. H. N. Slater  
185 East 64 Street  
New York 21, N. Y.

Dear Mr. Slater:

I am sorry that I did not communicate with you before the dead-line of Thursday, but I have been ill for the past few days.

I know that you are eager to close the Sheeler matter and so are we. In analyzing this situation, I must confess that I am eager to retain your friendly attitude, as I am convinced that we will have paintings from time to time which will appeal to you and which may represent additional income for some of our artists and for us. Furthermore, it has been a great pleasure to work with you.

Thus, as I explained to Mr. Jenner, I am prepared to make a compromise and to settle amicably the transaction connected with the Sheeler painting of the "Slater's Mill" in Pawtucket. While Mr. Sheeler carried out his end of the contract, and we are all convinced that the painting is representative of the artist at his best, we are ready to make a concession to your personal taste by allowing an arbitrary discount of one thousand dollars, reducing the price to \$3500. A receipted bill and a release from the artist will be sent to you promptly when the amount is paid.

I know that when you reconsider the entire situation, you will realize that we are making every effort to be fair and reasonable. All our other transactions have been so pleasant that I am doing all I can to be cooperative. May I hear from you?

Sincerely yours

LGHla



# Service

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

A. N. WILLIAMS  
PRESIDENT

## SYMBOLS

DL = Day Letter

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ND94 22=BOSTON MASS 27 1055A 1

DOWNTOWN GALLERY=

EDITH HALPERT DIR=32 EAST 51 ST=

YOUR KIND LETTER JUST RECEIVED STOP MR LEA MR WALTERS AND  
MYSELF WILL BE THERE ABOUT TWO OCLOCK ON TUESDAY MAY 28=

ROY KIPP,

THE COMPANY WILL A. 28 LEA, TIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

COPY

May 27, 1946

Dr. Bryant Mumford  
32 East 51st Street  
New York, New York

Dear Dr. Mumford:

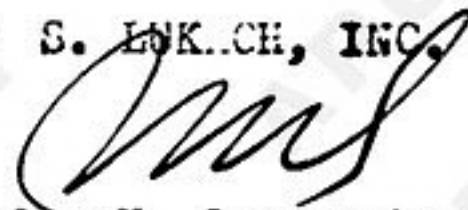
We have your letters in regard to the refrigerator in your apartment.

We have been endeavoring to have this box put in operating order, but it seems that the required parts are not available. Also we are trying to replace it with a new box or a rebuilt box, but it seems that these small boxes are not at present being made and have not been made since before the war, even used ones seem impossible to find. We expect within the next day or two to have a report from the manufacturer as to what can be done with the present box and will communicate with you again.

In the meantime we wish you would forward us your check for the rent.

Very truly yours,

ARTHUR S. LUKACH, INC.



By-Irving M. Schwarzkopf

IME/LR

# The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

May 27, 1946

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you very much indeed for your generosity in letting us have Woman Taken in Adultery, by Horace Pippin, for our show of June 17th through June 22nd. We will return the picture to you immediately after the show is over.

Due to present unsettled shipping conditions I think it would be best if Budworth and Son could call for the picture as soon as possible, and therefore, I am taking the liberty of writing to Budworth asking them to make arrangements with you directly. We will, of course, take care of insurance. Would you be so kind as to let us know the valuation of the picture so that we may make proper arrangements for the insurance?

Very sincerely yours,

*Frederick Hartt*  
Frederick Hartt  
Acting Director

FH:ew

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PAUL UHLMANN, PRESIDENT

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Kansas City 6, Mo., May 27, 1946.

Downtown Gallery, Inc.,  
32 E. 51st St.,  
New York, N.Y.

Gentlemen:

I am returning today the two photographs  
you sent us. They are beautiful and we like them both  
but we cannot make up our minds. We will be back in  
your Gallery within a few months.

In the meantime the statue has arrived which  
we bought from you, and for which I mailed you a check a  
day or two ago.

It is very pretty and we like it immensely.

Yours very truly,

*Paul Uhlmann*  
H

PU-T

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REGINALD POLAND  
DIRECTOR

## THE CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

May 28, <sup>ZONE 3</sup> 1946

### THE FINE ARTS GALLERY

2030 SUNSET BOULEVARD  
SAN DIEGO 2, CALIFORNIA

WOODCREST 5141

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We are shipping to you the six Jacob Lawrence paintings you so kindly lent us. They were shown at La Jolla, but were brought back here for packing and shipping. We are sending them prepaid and with insurance valuation of \$550, and hope they arrive safely and promptly. Thank you very much for the loan. I am sorry that no sales resulted from this most interesting exhibition.

With warm personal regards,

Sincerely,

*Reginald Poland*

Director

# THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

May 29th, 1946

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

The attached itinerary for the Traveling Exhibition of "A HISTORY OF AMERICAN WATERCOLOR PAINTING", for which you so generously loaned the painting, "Street Fair, Fort Lee", by George Overbury Hart, is furnished for your information and file.

We regret the long delay in getting this list to the many lenders who have made this outstanding exhibition available. However, the somewhat uncertain conditions governing transportation facilities caused us to hesitate in establishing a final schedule in order that we might make adjustments in the dates of showings if contingencies required it.

Since the show has been arriving at its engagements well in advance of opening dates, we feel that the itinerary may now be considered definite and we are planning to offer one additional booking during the month of December. As soon as this engagement has been established, we will advise you of the location and dates.

The Federation is deeply indebted to you for the splendid cooperation that has enabled these museums and galleries to benefit by the scholarly selection, research and preparation that has helped to make the exhibition one of the high-points of the season.

Again, our sincere thanks,

Cordially,

*George G. Thorpe*  
Assistant Director

Enclosure:  
Itinerary

GGT/gea



CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS  
DIRECTOR

May 29, 1946

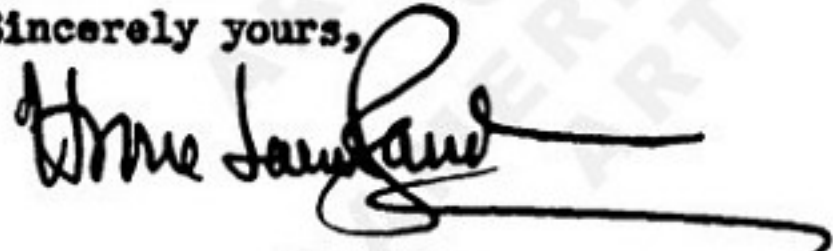
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The Guglielmi and Lewandowski photographs have come. I am not overly enthusiastic about the Guglielmi, and I have seen a lot of factory chimneys of the type done by Lewandowski. Naturally we will take these if you think there is nothing better available, since they are well known painters and we have already invited them. On the other hand, if you have other examples of their efforts, I should be grateful if you would send me some more photographs so that I could make a further choice.

In the meantime I shall hold these photographs.

Sincerely yours,



Director

S:D

ROY FRANK KIPP

ATTORNEY AT LAW  
178 COMMONWEALTH  
BOSTON

COM 6297

May 29, 1946

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

This letter will acknowledge your kindness and consideration shown to everyone which made it a pleasure to do business with you and Mr. Alan. Our picture from a certain "Romanticist" was very distorted--as you no doubt guessed--and Mrs. Kipp and I decided that we like you both very much and that you represent an ideal connection for Mr. Lea.

This last experience should end both our connections with Mr. Walters, and we shall limit ours to Mr. Lea in the future.

There seems little room for doubt that your future arrangements with Mr. Lea will work out for your mutual benefits in the field of art.

Our offer of accommodations are always open to you both if you ever need them in Boston.

Yours very truly,

  
ROY FRANK KIPP

Rf1/DCC

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3861 BROOKSIDE ROAD  
TOLEDO 6, OHIO

5/29/46.

Dear Mrs. Halpert,

I do not understand why the Stuart Davis has not been received by you as yet - it was shipped on 5/7 and insured for \$400. I have just called Railway Express and had them put a Tracer out. It's possible the Rail Strike had something to do with the delay. I do feel badly about this as I was very conscientious about returning it just as soon as my decision was made & it was shipped about 5 days after I received it from you.

I see Abramofsky is in the Pepsi-Cola - he's quite excited about it.

Sincerely  
Janet Scher



185 EAST 64TH STREET  
NEW YORK 21, N. Y.

May 31, 1946.

Mrs. Edith G. Halpert, Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

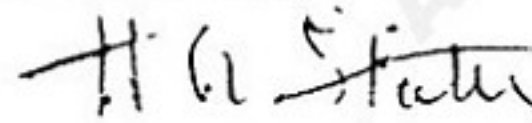
Dear Mrs. Halpert:

In reply to your letter of May 25th, I  
do not feel that I can go any higher for the  
Sheeler painting than was indicated by Mr.  
Jenner when he called on you some days ago.

I very much enjoy having the Lewandowski  
painting, and will be glad to have you advise  
me when you have any others to show me which  
are equal to or better than this painting.

With kind regards,

Sincerely,



H. N. Slater.

HNS/kf

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE.  
RICHMOND 20

May 31, 1946

Mrs. Edith G. Halpert  
Downtown Galleries  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Referring to my letter of April 4, I should again like to inquire about the possibility of our borrowing some small or medium size watercolors by American artists for a period of a year. These go into a traveling exhibition of watercolors which are sent around the state to colleges and clubs.

We are particularly interested in the following artists: Ben Shahn, Charles Sheeler, Mitchell Siporin, Stuart Davis, David Fredenthal, Jacob Lawrence, but if you have anything else you would like to offer we would be happy to accept it.

The Museum mats and mounts these pictures and fully insures them. They could be sent express collect. We would hope to get them by July 1st.

Sincerely yours,

*Priscilla Crum*  
Priscilla Crum,  
Assistant in Education

PC:ag